

AP EXPLAINS: HOW TO
MANAGE DEPTH OF FIELD

NEWS: FUJI LAUNCHES
INSTANT FILM CAMERA



Saturday 12 October 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

AUTUMN COLOURS

Tips and inspiration for a glorious season



AP GUIDE TO

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How **live view** can help
to improve your photography

MASTERCLASS



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Learn advanced techniques for
artistic **floral photography**



TESTED

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REMOTE TRIGGERS

Six of the **best** cable releases
for your DSLR: tried and tested

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Amateur Photographer For everyone who loves photography

ONLY an idiot would choose to hold a camera at arm's length to take a picture. Sensible photographers are aware of the benefits that come with jamming a camera to the face, with elbows tucked in, and the steady sniper's breathing that makes possible handheld shutter speeds down to 1/15sec.

However, those are the rules that have done service to generations of photographers. Cameras have changed since the 35mm SLR, but anyone who thinks live view is a new idea needs to look to the early days of our craft. Plate cameras and large-format sheet-film cameras are usually also classed as 'view cameras' because one stands back to view the image on a screen before it is committed to

permanency in silver particles. Seeing one's image on-screen is a quite different experience to looking through a viewfinder. A viewfinder might give us direct connection with the subject, but viewing on a screen gives us a more powerful connection with composition. And with live view, we get to preview exposure and colour too (see page 49).

The rules of photography are not standing stones. They need to compromise according to what is possible, to enable, not impede, our creativity.



Damien Demolder
Editor

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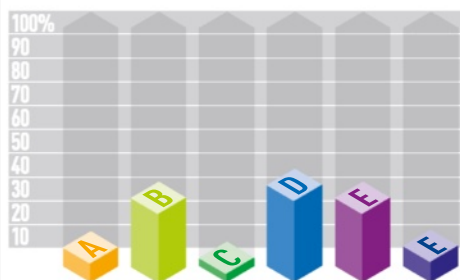
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AP reader Mick Bidewell explains why he loves his photo albums and continues to fly the flag for printed images

THE AP READERS' POLL

IN AP 21 SEPTEMBER WE ASKED...

Have you ever made a photo book?



YOU ANSWERED...

A Yes, I make them all the time	5%
B Yes, occasionally	28%
C Yes, but I won't again	2%
D No, but I'd like to	32%
E No, it doesn't appeal to me	27%
F They cost too much	6%

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AP reader and *Spotlight* regular, Peter Fenech, reveals his secrets to shooting successful autumnal landscapes, and why he's so passionate about his photography

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We talk to Gered Mankowitz about his 50-year career photographing pop and rock legends

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Together with **O₂**

APNews

News | Analysis | Comment | PhotoDiary 12/10/13

The Fuji Instax Mini 90 is the perfect antidote to the disposable digital age

Instant-print camera, page 6



Rights victory for photographer • Online photo used without consent

PHOTOGRAPHER WINS £20K RIGHTS PAYOUT



A PHOTOGRAPHER

says he has won a £20,000 payout from a promotions company over a celebrity photo it published without his permission, having originally been offered just £150.

As reported by AP earlier this year, the Patents County Court told photographer Jason Sheldon he was entitled to claim £5,682 in damages over an image published by Daybrook House Promotions Ltd without his consent, despite it having already appeared on a social-networking website.

Daybrook has agreed to pay Sheldon £20,000 in an out-of-court settlement, the photographer told AP after a report by Editorial Photographers UK.

Sheldon says that the 'global-settlement figure' includes his legal costs.

Ahead of the preliminary ruling in May, the court was told how Daybrook published

Sheldon's exclusive photo of US pop star Ke\$ha as part of a poster-based advertising campaign for events to be held at a Nottingham nightclub.

Daybrook wrongly believed that it was free to use the photo as it had already been published on Tumblr, a social-networking website.

Reacting to news of the payout, Sheldon told AP: 'While, I am obviously pleased with the overall outcome – especially as it helps to establish case law for when creatives are left with no choice but to pursue unauthorised and unlicensed uses of their works – I am disappointed it took such a long time to reach, and not without court intervention.'

The photo (above right), which was captured in Birmingham on 3 July 2011 after Sheldon obtained exclusive backstage concert access, shows the singer lounging on a tour-bus sofa brandishing a bottle of champagne with members of rap duo LMFAO.

Sheldon said he had not licensed Daybrook's use of



JASON SHELDON/JUNCTION13 PHOTOGRAPHY

the photo and sent the firm an invoice for £1,351 after it used the image last year.

However, the firm offered the photographer a fee of just £150, which he rejected.

The case did not focus on whether Daybrook had breached copyright and the court had not ruled on this aspect.

Daybrook said it would not have used the photo had it realised it was not free to use.

At the time, media lawyer Charles Swan said people often believe that images posted online are free to use.

Responding to the settlement, Swan told AP: 'The case shows how persistence can pay off for photographers when it comes to enforcing copyright, and how expensive it can be for infringers if they don't quickly settle out of court for a reasonable amount.'

Sheldon says that the time, stress and expense of legal action can deter many photographers, especially those who are self-employed.

At the time of writing, Daybrook House Promotions had yet to respond to an emailed request for comment.

SNAP SHOTS

● The National Media Museum (NMM) in Bradford, West Yorkshire, is drawing up a five-year plan for its long-term survival with the help of MPs and various other parties. In July, the Government ruled out closure of the NMM in the face of budget cuts, as had been feared by campaigners. The Museum's director Jo Quinton-Tullock said the museum is 'entirely focused' on long-term sustainability in difficult financial times.

● French photojournalist Laurent Van der Stockt has won the Visa d'Or News award for a three-month reportage project about the Syrian conflict. The photographer, who works for Getty Images, was presented with the award at the Visa Pour l'Image festival in France last month.

ADOBE UPGRADES PHOTOSHOP ELEMENTS

PHOTOGRAPHERS are promised fast access to their images while on the move with the launch of a new version of Adobe Photoshop Elements editing software.

Adobe has given Photoshop Elements a makeover to include Mobile Access, a tool designed to enable users to view, edit and share photos and video 'seamlessly on their

smartphones, tablets and desktop devices whether at home or on the go'.

A spokesman added: 'Our customers have a lot of photos and video, and they love to use their home computers to organise them and be creative, but they also want the freedom and flexibility to view, edit and share on their mobile devices.'

The Elements upgrades feature a tool for moving objects within a scene. There is also a 'Straighten' mode and a 'Share to Twitter' function.

Adobe Photoshop Elements 12 and Premiere Elements 12 cost £78.15 each (upgrades cost £63.49).

For details visit www.adobe.com/uk.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1896

Photography was used to expose a financial crime this week in 1896. 'The photography of the invisible came prominently before a German criminal court the other day,' reported AP's *Notes and Views* pages. 'A sub-contactor, who was working on a building, wishing to draw 700 marks on account, made out a receipt for this sum in the expectation of receiving it, but his employer, having only 500 marks available, this sum was paid, the receipt being altered in pencil, as no ink was available on the building works. The holder of the receipt, however, altered it by rubbing out the pencil marks, and declared that he had paid 700 marks.' All was not lost, however, as a Dr Jeserich photographed the receipt and 'obtained clear evidence of the alterations made with the pencil but subsequently erased, not only on the figure portion of the receipt but on the wording'. This backed up the verbal evidence provided in court.

MR. WALTER COLLIS, who, it may be remembered, produced such an excellent portfolio of photogravure copies of some of last year's Salon pictures, intends publishing a similar portfolio for the present year's exhibition. It will be ready very shortly.

THE photography of the invisible came prominently before a German criminal court the other day. A sub-contractor, who was working on a building, wishing to draw 700 marks on account, made out a receipt for this sum in the expectation of receiving it, but his employer, having only 500 marks readily available, this sum was paid, the receipt being altered in pencil, as no ink was available on the building works. The holder of the receipt, however, altered it by rubbing out the pencil marks, and declared that he had paid 700 marks.

DR. JESERICH photographed the receipt, and obtained clear evidence of the alterations made with pencil but

Firm in bid to attract enthusiasts

FUJI AIMS TO WIDEN INSTANT FILM APPEAL

FUJIFILM'S new Instax Mini 90 Neo Classic is aimed at 'more serious' photographers than its previous instant-print cameras.

Trumpeted as a 'perfect antidote to the disposable digital age', the retro-style camera includes a bulb mode for night scenes and light-trail shots, for example, plus a double-exposure option and macro feature.

The Mini 90, which produces credit-card-sized prints, costs £129.99 for the camera only, and £139.99 including 20 sheets of instant film.

David Honey, Fujifilm UK's photo imaging director, said that, in an age of smartphones and Instagram, Fuji still has its feet firmly planted in both the traditional and digital imaging camps.

The flash-equipped model borrows its design, in part, from Fuji's X-range of digital cameras.

Honey said Fuji wants Instax to be enjoyed by a 'wider variety of photographers', not just by the teenage, female market, for example.

Speaking at the UK launch in London, Honey added: 'A lot of people who grew up with digital imaging don't know

what traditional photography is.'

Fujifilm UK product manager Gabriel Da Costa described the camera as the 'grown-up brother' of the Instax range, adding: 'Instant-print cameras are the perfect antidote to the disposable digital age and the format illustrates the renaissance that film photography is enjoying at the moment.'

The firm has reported brisk trade for both its Instax and single-use cameras recently.

For details, visit www.instax.co.uk or call 01234 572 049.



KENYA TERROR VICTIM'S CAMERA SHOP 'LOOTED'

THE OWNER of a camera shop whose husband was among victims of the Kenya terror attacks has spoken of how she returned to find the store had been looted.

Sangu Shah, whose husband was among at least 67 people killed when gunmen stormed the Westgate Shopping Mall in Nairobi, told *The Times* newspaper: 'Basically, everything that is expensive has been looted – all our DSLRs, lenses and memory cards.'

Sangu ran Sona Shoppe, which includes a photography studio and is part of a chain, with her husband Anuj Virchand Shah, on the ground floor of the shopping centre.

He was killed as the couple were driving out of Westgate's underground car park.

The business prides itself in providing while-you-wait services, including passport photos, enlargements and one-hour film processing.

Although the shop is housed inside the supermarket that became the centre of shootings and explosions, the glass cabinets inside the store were undamaged, according to *The Times*.

'There were very few bullet holes,' she told the paper after returning to the store on 30 September, for the first time since the atrocities. 'But everything was gone.'

CLUBNEWS

Club news from around the country

NEWENT AND DISTRICT CAMERA CLUB

Newent and District Camera Club in Gloucestershire says it welcomes new members as it launches its new season. Meetings take place at Newent Library and the club is set to host competitions and talks. A spokesman said: 'We have a mentoring scheme aimed at helping newcomers to the wonderful world of photography, so if you need a helping hand, do contact us.' For details visit www.newentdcc.com.

SNAP SHOTS

● Canon is on a mission to educate students interested in making a career out of photography. Canon has targeted photo students at 11 UK universities by organising practical events focused on sports, wildlife, portrait and wedding photography, for example. Students will be able to learn tricks of the trade from working professionals and take part in 'experience' events, including a 'Shoot the Show' session at London Fashion Week. A competition, to start in January 2014, will give the winner the chance to have their image used in a Canon advertising campaign, for which they will be paid a standard commission fee. The Student Network programme will run on a trial basis for the first year. For details visit www.canonstudentnetwork.co.uk.

NMM to acquire Keeler photographer's pictures

NATIONAL MUSEUM TO HOUSE MORLEY ARCHIVE

THE VAST archive of photographer Lewis Morley, who died last month aged 88, is set to be transferred to the Bradford-based National Media Museum (NMM) in West Yorkshire.

Morley was behind the iconic 1963 portrait of Christine Keeler sitting naked on a dining chair at the height of the Profumo political scandal.

The photographer also captured portraits of many other famous names of the 1960s, including Jean Shrimpton and Twiggy. He emigrated to Australia in 1971.

The NMM is 'concluding plans to consolidate his extensive archive in Bradford by the

end of this year', said Paul Goodman, the museum's head of collections and projects. This includes all his negatives.

He added: 'The... archive is currently split between Palm Springs in the US and Sydney, Australia, and comprises a comprehensive selection of prints, including some of the best-known work, accompanied by his complete accumulation of negatives and extensive personal ephemera and correspondence.'

Morley was fiercely protective of his copyright in the famous shot of Christine Keeler.

In 2001, he accused producers of a West End play called *Entertaining Mr Sloane*

of breaching his copyright by using pictures of actors adopting a Keeler-like pose on promotional material.

At the time, Morley's lawyers claimed that the photographer held copyright in the way in which the nude subject was posed in relation to the chair, the camera, the lighting of the shot and the background.

However, a subsequent investigation by *Amateur Photographer* established that the idea for this style of photo shoot was nothing new.

AP staff – who were dubbed 'darkroom sleuths' by one national newspaper – discovered that in 1958, the magazine had published a photograph of a ballerina called Mimi adopting a similar pose in a picture taken by Carlo Bevilacqua.

The Keeler-pose style has been copied many times, including by TV presenter Keith Chegwin, who appeared naked on a chair for a Channel 5 series.

Morley, who was born in Hong Kong, studied at the Twickenham Art School and worked as a painter in Paris in the early 1950s.



KATE MOSS PHOTO MAKES WORLD RECORD

A TOPLESS portrait of Kate Moss achieved a world record for UK-based photographer Chris Levine at an auction dedicated to the supermodel.

The image, entitled 'She's Light (Laser 3), 2013' and described as a 'chromogenic lenticular image in light-box', fetched £115,875.

The sale also included a chromogenic print by British fashion photographer Craig McDean, which sold for £49,875.

Also up for grabs were works by Annie Leibovitz, Mary McCartney and Irving Penn.

The auction, which also featured items such as paintings and sculptures, raised more than £1.6 million.

The items were owned by Gert Elfering, an art collector.

AP interviewed Lewis Morley in 1999



SUDOKU TO CRACK COPYRIGHT THEFT

A DIGITAL watermarking system based on the numerical puzzle Sudoku has been developed by scientists in Malaysia to help combat copyright theft.

The method uses the permutation of rows and columns in Sudoku solutions to 'create and detect an invisible digital watermark that is overlaid on an image with a random distribution', reports

Inderscience

Publishers, a distributor of scientific journals.

A valid Sudoku solution is needed to embed the watermark and to detect it, according to the paper, entitled *Anti-cropping digital image watermarking using Sudoku*.

It is hoped that the system, published in the *International Journal of Grid and Utility Computing*, will prevent attempts by copyright thieves to 'crop' a digital watermark in more than nine out of ten cases.

'Many digital-image watermarking schemes have been developed to embed

copyright information into an image,' explained a member of the research team, based at Universiti Tun Hussein Onn Malaysia.

'However, an attacker may reuse parts of the watermarked image by cropping out unwanted parts.'

Designed to thwart 'severe cropping' of a watermark, the Sudoku solution is based on the permutation nature of the puzzle and allows 'evenly distributed copies of watermark pieces in all parts of the cover image'.

Using 9x9 Sudoku, the team say their system worked in 94%

of cropping attempts.

'If the image pirate crops part of the image, then the chances are that enough of the watermark will remain elsewhere in the image that the complete watermark might be retrievable – provided the precise and correct Sudoku solution is given,' adds www.eurekalert.org.

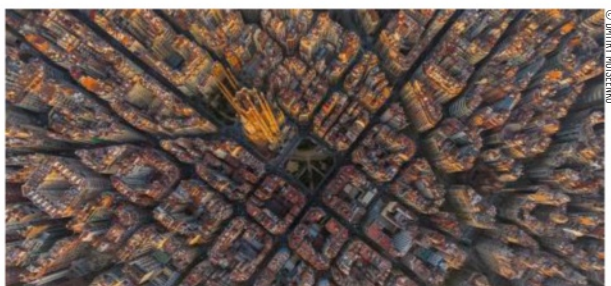
'Based on the relationship between full and partially recovered watermarks, the Sudoku solution will be able to discern whether a pirated image has the copyright owner's watermark.'

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Top prize of \$8,000 for winner BRITON TRIUMPHS IN PANORAMIC AWARDS

BRITISH photographer Timo Lieber triumphed at the fourth Epson International Pano Awards, which is dedicated to panoramic photography.

Lieber came top of the 4,068 entries from 843 photographers in 57 countries.

Lieber's image, which depicts a house standing alone in the Mojave Desert, USA (see picture, top), won the Nature category as well as the overall Open Competition.

Part of an ongoing project in California, Lieber's shot was taken moments after a sandstorm chased away a group of 'dune riders' (dune riding is similar to snowboarding, but carried out on sand) who left a series of curved tracks

in their wake.

Runner-up in the Open competition was Dmitry Moiseenko of Russia with an image of Barcelona taken from a helicopter, showing the city's 'block' structure of streets (see above).

Various 'special' awards included highest scoring gigapixel image (an image of more than 1 billion pixels), highest scoring image from a film capture and highest scoring spherical/360 image.

Prizes included an Epson Stylus Pro 7900 printer and an Epson EB-1775 Ultra-Slim Projector, with \$8,000 going to the overall winner.

To view the winning images, visit www.panoawards.com.

PISTOL CAMERA RAISES THOUSANDS

A CAMERA shaped like a pistol, designed for use by Japanese police, has sold for thousands of pounds at auction.

The rare 'police-issue' Doryu 2-16 is believed to have been developed for surveillance work, and for officers to photograph protesters during demonstrations.

Dating from around 1955, the Doryu 2-16 pistol camera used bullet-shaped flash cartridges and captured 10x10mm images on 16mm film.

Experts at Special Auction Services in Berkshire stress that the Doryu 2-16 camera is 'not a novelty'.

The subminiature camera sold for £9,000.



SNAP SHOTS

● The latest edition of the *Freelance Photographer's Market Handbook*, which celebrates its 30th year, has gone on sale. Published by the Bureau of Freelance Photographers (BFP) and priced £14.95, the 224-page book lists subject matter required by specialist, trade and consumer magazines, along with the image formats required and fees paid. The 2014 edition is available from bookshops and can be ordered directly from the BFP for £16.95 (inc p&p) by calling 0208 882 3315.

● Lowepro has launched a trio of 'super-slim, easy-access bags' called StreamLine. The range consists of the 150 (£33) and 250 (£37) shoulder bags, designed to hold a CSC, tablet computer, smartphone and accessories. The Lowepro StreamLine Sling, priced £41, features a 'quick-access' side pocket and is made to hold a CSC with a kit lens and a 10in tablet. For details, visit www.lowepro.com.

In next week's AP On sale Tuesday 15 October



HANDS-ON

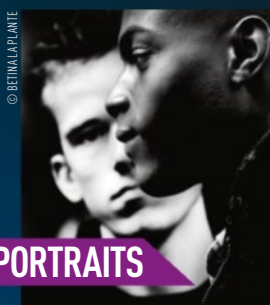
NIKON 1 AW1

We take a hands-on look at the world's first waterproof interchangeable-lens camera

ON TEST

SONY CYBER-SHOT QX10 AND QX100

Richard Sibley investigates whether the two unique Sony cameras should be taken seriously



PORTRAITS

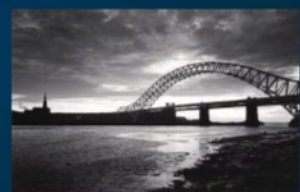
CAPTURING CHARACTER

Betina La Plante talks about her style, her subjects and her passion for black & white portraits

HOMeward BOUND

Michael Kenna talks about his life and work as he returns to his native Lancashire for an exhibition celebrating his 60th birthday

RETROSPECTIVE



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ICONS OF PHOTOGRAPHY

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Ivor Matanle traces the history of a Miranda that is fondly remembered



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



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BOOK

Gasoline

by David Campany. Mack, £27.50, softback, 100 pages, ISBN 978-1-907-94644-8

THE BEST projects and collections are those that are able to function as a whole yet are simultaneously able to stand alone as a series of single images. The image that adorns the cover of David Campany's latest publication, *Gasoline*, is a singular shot that distills the central themes of the collection into a single frame. A young woman, her face buried in her folded arm, slumps against

the steering wheel of her distinctly American car. It's a powerful image, one that on one hand communicates the notion of the American open road, and on another, a contemporary political issue: our reliance on oil. David Campany has spent many years collecting these images. All of them – and some of them are truly beautiful – were purchased from American newspaper archives, all of which

were discarding their print archives to move into the digital world. Perhaps then the project can also be read as a visual tract concerning film and digital. This is a fine and nicely printed collection from Mr Campany. Highly recommended.



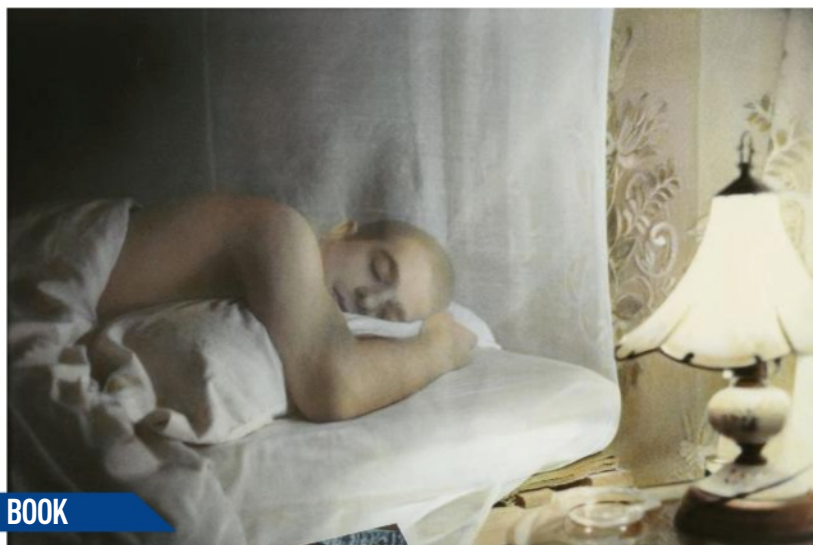
© MICHAEL SHODIN (AUSTRALIAN)

EXHIBITION

Astronomy Photographer of the Year 2013

Until 23 February 2014. At Astronomy Centre, Royal Observatory Greenwich, Blackheath Avenue, Greenwich, London SE10 8XJ. Tel: 0208 3126 565. Website: www1.rmg.co.uk. Open daily, 10am-5pm. Admission: free

THE RESULTS of the fifth Astronomy Photographer of the Year competition were recently published, and the Royal Observatory Greenwich has thrown open its doors to give the public a chance to see some of the stunning imagery the competitors submitted. There's a staggering amount to absorb here, with images showing off the very best of a highly specialised and technical form of photography. The 'Deep Space' category (see left) in particular evokes a how-did-they-do-that sort of feeling. The 'People and Space' images provide an appropriately alarming sense of scale, a reminder of just how vastly, hugely mindbogglingly big space is. Taking in the Milky Way, the transit of Venus, the aurora borealis and the Antares Nebulae, the images are perhaps as close as we'll get in our lifetimes to a true exploration of the final frontier. **Jon Stapley**



BOOK

Youssef Nabil

by Youssef Nabil and Hans Ulrich Obrist.
Flammarion, £50,
hardback, 248 pages,
ISBN 978-2-081-30111-5

THE FIRST thing to note about this book is that Youssef Nabil's images are extraordinarily beautiful. Nabil's hand-coloured, gelatin-silver-print portraits of film stars, musicians, artists, architects, choreographers and individuals from the photographer's personal life are quite unlike anything else in contemporary photography. The colouring of the prints elevates the images from simple portraits to something more iconic (and strange), inspired as they are by the kinds of Egyptian movie posters produced during that film industry's golden age. Yet sometimes Nabil will turn the camera on himself. It's in these images that Nabil comments on his own dislocation from his home country of Egypt (he now lives in New York).

At the heart, many of Nabil's images are concerned with Middle Eastern identity and it's here that the real strength lies.



Youssef Nabil is a name that deserves more recognition and this volume will do much to encourage that.



WEBSITE

www.iheartfaces.com

A WELL-ESTABLISHED

photography community, I Heart Faces has a forum with more than 17,000 members

and hosts regular photo challenges in which its members may compete. The themes of the challenges vary from month to month, the only real stipulation being that they need to include faces (and, if the winners are anything to go by, the definition of what constitutes a face is fairly loose). Site founders Angie Arthur and Amy Locurto have clearly invested a huge amount of heart and soul into the site, and the design is very current, fresh and easy to navigate. The content is lively and the writing team does a good job of balancing enthusiasm with knowledge, even if it does get a little mawkishly sincere. If you can handle the prospect of a site whose mission is to Dream Big (with the caps), then you'll manage all right here. **Jon Stapley**



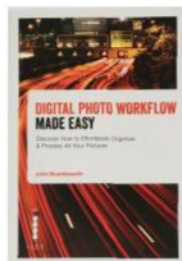
CONDENSED READING

A round-up of the latest photography books and DVDs on the market



● THE PHOTOGRAPHER'S EYE: COMPLETE BOOK + DVD COURSE

by Michael Freeman, £40 Michael Freeman: the man who spends his life freeing those threatened by the oppression of their own ignorance. You know where you are with a Freeman book and this time he's transcended the shackles of the printed work to talk at you through your TV screen. As with many of his previous works, this is a recommended purchase.



● DIGITAL PHOTO WORKFLOW MADE EASY

by John Beardsworth, £9.99 For many of us, actually taking a photograph is only 50% of the hardship. Now with software like Adobe Photoshop and Lightroom you can seem to spend most of your time churning out various versions of a single image. This handy little guide makes the process a bit easier by taking you through steps to organise your work. While the subject may seem dry, Beardsworth has kept it accessible and breezy throughout.



● BIG APPETITES: TINY PEOPLE IN A WORLD OF BIG FOOD

by Christopher Boffoli, £8.99 'Made me smile.' That's the quote (and appalling sentence fragment) from actor Neil Patrick Harris that sits on the back cover of this book. He's talking about the images in *Big Appetites*. A series of miniature figures interact with life-sized food. In one shot, a group of armed soldiers face off against some menacing teddy-shaped cookies. In another, hazard-suited explorers trek across a head of broccoli. You get the idea. It's a nice idea (though not original) and a fine, cheap gift for the easily pleased.

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APOY CLARIFICATION

In the top 30 winners of the Black & White World round of APOY 2013 (AP 28 September), there is an obviously composite picture on page 34. Andrew Wood's waterfall image was taken with a 3sec exposure, yet it includes the more or less sharp image of a bird in flight. Obviously, the image of the bird has been inserted into the waterfall image as a focal point.

I am *not* saying that Andrew's image should not have been included in the competition, but I would like to know your editorial feelings on the inclusion of such images.

My question has no personal relevance because I don't enter competitions, nor do I create composite images – neither of these points reflect any strongly felt personal views, they're just not things that I do. **Adrian Lewis, Bristol**

I liked Andrew's picture very much, with its dramatic effects and the perfect placement of the 'pterodactyl'. As you pointed out, though, the flying creature would have needed to have been stuffed and held on a stick for it to have maintained its position for the duration required to create the milky flow of the waterfall. I felt the inclusion of the bird was critical to the image, while other entries relied solely on the skills of the photographer to make the most of what was there. Had the picture reflected reality it would have been placed much higher than 25th, but our priority as a 'shooting' magazine must be with images that are a little more 'in-camera' rather than those created in software – **Damien Demolder, Editor**



© ANDREW WOOD

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*INA CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIED TO UK AND EU RESIDENTS ONLY

GLORIFIED TRINKETS?

I thought I was among just a few when expressing my exasperation about major camera makers up-branding their regular cameras, but now I see that many AP readers feel the same. The fact is these products are created because there is a market for them. A more apposite question might be, 'How come there are so many people willing/able to pay such prices for items like this?' To simplify the world is a dangerous quest, but I shall. However difficult the times may be fiscally, there are always more than enough individuals well off enough to be untroubled, with the rich getting richer. There is also another group who probably wouldn't consider themselves as rich, but will probably own the latest smartphone, iPad, camera, and so on, believing said items give them more social/peer respect. It's they who keep up sales of such 'accessories' and I see little chance of a change of opinion in these people, so the seemingly surprising popularity of what will be little more than a glorified trinket to many owners will continue for some time.

William BJ Spencer, via email

USE FOR LENSES

In reply to the poll question in AP 28 September (*Are Olympus users better off with an OM-D body than a new E-system camera?*), I think they are, but only because I don't believe making another E-series body was viable and at least this way Olympus users have some future use of their lenses. I never thought that four thirds made any sense whatsoever as a DSLR system, given the cameras were the same size as ones with much bigger sensors and a lot bigger than a film camera with the same image size, such as the Pentax Auto 110, but the micro variety makes a lot more sense. **Benchista, from the AP forum**

I agree. The idea of using a small sensor is to produce a small camera system, and the micro four thirds series is just that. The OM-D models are big enough for those who want to get a grip, and the Pens are small enough for those who want a pocket camera – **Damien Demolder, Editor**

PRIVILEGED TO PRINT

Everyone and anyone, from the most famous to those I don't even know, inspire me (*Poll*, AP 14 September). For example, an Australian came into my shop and wanted to print some pictures of his trip to Canada. He had some great pictures, including one that made me give him a pat on the back for seeing and, more importantly, capturing. He was somewhere in the Rockies (Banff, I believe), and saw and captured a young elk feeding on its mother. It was amazing, and I felt lucky to be assisting him in the printing of his pics, and to see what he captured.

Done rundleCams, from the AP forum

What The Duck



<http://www.whattheduck.net/>

SHADOWS NOT SUSPICIOUS

I don't think there's anything suspicious about André Kertész's photograph in *Review*, AP 21 September. It was just taken with a fairly wideangle lens. The trees are more or less vertical, and so the shadows of their trunks converge towards a point in the distance, equivalent to converging verticals if the lens is pointed up the face of a tall building. The camera was positioned directly between the sun and the left of the two trees in the right foreground, so the trunk of that tree hides its own shadow.

Chris Newman, Hertfordshire

I read with interest the letter from John Edwards (AP 5 October) regarding the 'suspicious' shadows in André Kertész's Paris image (*Review*, AP 21 September).

On studying the larger image, I find no discrepancy in the lie of the shadows. They would, of course be parallel, and appear to converge (as would roads or railway lines.)

The right-hand tree appears to cast no shadow as it is in direct line with the sun and the camera position. Its forked left branch does cast a shadow, though, as can be seen.

Ian McIntosh LRPS, Norfolk



BIASED TOWARDS ONE BRAND

My association with AP goes back more than 50 years, having started in the early 1960s when I was the proud owner of a Nikon F Photomic, avidly taking pictures and learning as I went, while reading *Amateur Photographer* each week.

Back then, it was full of readers' images, just like today, but the editorial staff were never biased towards any one brand. This is unlike today, as it is very plainly the case that you lean very much towards the Canon brand. Even the adverts that you feature seem to be that way too, as rarely, if ever, do Nikon UK deem it fitting to place camera or lens advertisements in your publication.

The review of the new Canon EOS 70D (AP 28 September) states that the Nikon D7100 has similar features and infers that the Canon is the better camera – but any serious photographer knows this is not the case. Canon, up to a few years ago, was indeed the DSLR leader and its cameras had the edge over Nikon. I switched brands from Nikon to Canon in the early evolutionary years. That situation has changed, both in the amateur market and in the professional arena, and Nikon is definitely the front-runner, pushing the boundaries ever further skyward. The D7100 is jam-packed with features that Canon has not even thought about and it is the camera that all advanced amateur photographers have been waiting for.

So, please return to those heady days when AP featured images taken on all brands of cameras and get back to the old values where the content was not influenced by advertisers.

I have no doubt that you will not publish this letter, as it is way too near the truth. However, I feel better for sending it.

Paul H Simmons, via email

It is a shame, Mr Simmons, that you feel AP is biased in any direction, whether that be towards or against Canon, Nikon, Olympus, Panasonic, Pentax, Sony or Vivitar. May I assure you in the first instance that, whatever you have taken from our pages, the magazine is not biased, and neither are the people who put it together. We are interested in good cameras, but they are like good songs – just because we might like one it doesn't mean all the other output of that brand/band is great. Whether the Nikon D7100 is better than the EOS 70D I don't know, as I have only personal experience with one of those cameras, but either way the conclusion of a comparison between them is only a reflection of those cameras – not the brands as a whole. But I trust our reviewers to tell us the truth.

You might be surprised to know that my joy on a Saturday morning is to read the adverts in the copy of AP that comes through my letterbox. I love the rest of the magazine, of course, but I will have already read it at the proofing stage. The adverts are a surprise, though. Our advertising department is quite separate from the departments that decide what products we test and how they score, and those decisions are certainly not influenced by pressures or prospects from advertisers.

I will mention to Nikon that you think the company doesn't advertise enough. I doubt Nikon will agree though, as in the previous issue of the magazine the company booked page 28 – to show off the D7100.

AP is not biased, and while I'm in this chair it won't be – **Damien Demolder, Editor**

BACK CHAT

AP reader Mick Bidewell explains why he loves his photo albums and still flies the flag for prints

IN AP 21 September, Editor Damien Demolder said, 'A picture's final destination isn't the hard drive. If no one can see or enjoy service from an image, it might just as well have not been taken.' The onset of shooting and sharing online may prove to be the death knell for the humble album, but thankfully not everyone has given it up for dead yet. Three hundred million images are shared online in the UK each month, but there are still diehard album lovers flying the flag for hard-copy images.

I recently joined Facebook and the response to my photos – snaps and 'serious' images – has been positive. It's not *Appraisal*, but it at least offers me a response to my work.

That said, placing my snaps in albums is something I refuse to abandon. Flipping through my tatty old albums from the 1960s, '70s and '80s, and reminiscing, is one of my favourite pastimes. We can't see what the future might bring, but the magic of photos is that we can relive precious times gone by.

The best description I've heard of that particular pleasure was in an article by Rosie Mortimer in the *Daily Mail*. While browsing through her dad's (John Mortimer of *Rumpole of the Bailey* fame) old photo albums, she declared that 'memories lifted off the pages like scent from flowers'. Doesn't that sum up perfectly the joy of browsing through an old photo album? And I couldn't agree more with Rosie's concerns about the number of images that are stored on computers and mobile phones abandoned to no more adventurous a fate than that. The fact I still use film as well as digital brings actual photographs into the equation. And with four young grandsons, I'm never short of pictures to hand around.

Any of my more creative efforts, be they digital files or film scans, are tweaked in Photoshop and printed out on my home printer. And it's only when holding a print in your hands that the futility of using your PC's hard drive or phone memory as a photo album becomes painfully apparent. Staring at pixels on a PC or phone screen doesn't come close.

As a youngster, I remember the excitement when my parents brought home a set of pictures developed at the local chemist. Taken on the family's Kodak Brownie 44A camera, the photos are technically poor, but a fuzzy or poorly exposed image is always preferable to none at all. And back then a photo that had actually 'come out' – whatever its flaws – was considered a success. Even now, almost 50 years later, I still get that same buzz when thumbing through a new pile of prints. Whether or not an image is a winner it deserves to be seen in the proper light. And that's courtesy of a print or, in the case of slide film, a colour transparency and, ideally, projected for maximum impact.

Photo albums, from an archival point of view, will be there to give pleasure when who knows how many digital files might get lost in cyberspace as PCs and external hard drives fail.

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— Peter Mann

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PHOTO INSIGHT

As well as some meticulous post-processing, making this image required a day's shopping in Edinburgh and an hour in a car park. David Byrne tells the story



DAVID BYRNE

David Byrne is an established landscape photographer who has received distinctions from the International Federation of Photographic Art and the Photographic Alliance of Great Britain, among others. He specialises in monochrome landscapes, emphasising the artistic, creative side of photography.

You can see more of David's images on his site: www.85mm.co.uk

THIS image was taken in the Scottish Highlands. Just out of Glencoe there's a little village with a loch, and that's where I took this photograph. Actually, it was a special trip – my wife wanted to go to Edinburgh, so I said I'd go with her if she then let me go to Rannoch Moor to take photographs!

We had our day in Edinburgh (a shopping day, with no cameras allowed) and afterwards we went for my day at Rannoch Moor. I got up early to be greeted by no sunshine and lots of rain. The morning was a washout, but it started to pick up in the afternoon. By then I'd finished my attempt at a morning shoot at Rannoch and I was driving around looking for things to photograph. I saw this scene just as I was driving past a petrol station. All the rays came out from between the clouds, with the mountains framing them really well, and I thought, 'Right. I'm having that one!'

I did a U-turn and suggested to my wife that we stop at the petrol station for sandwiches. We ended up sitting in the petrol station for an hour waiting for the crepuscular rays to appear again. I got everything set up and ready to go, so it was just a case of waiting and being patient. It really did take an hour – and my wife was getting quite annoyed with me – but finally 'God's Fingers' came out and I ran out of the car to get the shot.

I was using a Nikon D700, without a tripod, as I didn't fancy putting it up in the middle of a petrol-station car park! Although I can't definitively remember which lens I used, I would bet my bottom dollar that it was a 24-70mm, as that's more or less what's stuck to my camera permanently. Having 24mm on a full-frame camera is fantastic – I love it.

This really is my style of photography. I

do like to make monochromes very heavy compared to normal middle greys. I like to have lots of extremes, and in this picture, because of the rays, there are very light parts and very dark areas. I did have to do quite a lot of dodging. I use exposure layers, and do all my processing by hand, painting masks in manually. That's how I get that strong contrast.

I always start my processing in the same way, by processing the raw file in Lightroom so I get a good even balance. If there are any excessive highlights I use the raw tools to bring them back. Once I've got the image to a satisfactory base level, I'll

take it into Photoshop and then create two exposure layers. One will be set to 'Screen', to give me the highlights but leave the lows unaffected, while the other layer is set to 'Soft Light', which boosts the blacks without killing the highlights. I invert both the masks and then use a soft brush to manually paint in where I think the image should be dark and where I think it should be light, judging it by eye. The opacities can be set from 10-50%, depending on how strong I want the effect.

I don't trust filters because they produce a global filtering effect and it kills photographs. Silver Efex is a great plug-in,



© DAVID BYRNE



‘I don’t trust filters because they produce a global filtering effect and it kills photographs’

but it will kill highlights if you don’t handle it in the right way. Essentially, what I’m doing is performing the same function as Silver Efex, but manually, as I want to control every single pixel.

The handful of houses near the bottom of frame are in the village near. There are

just a few houses scattered in the valley, but I wanted to pick out some of them in order to give the photograph scale. It’s a way of showing just how epic these mountains are.

It was a very deliberate choice to have the houses at the bottom because it made everything else look so tall. I could have included some of the loch as well, but decided to crop that out. Originally, there was probably another inch or so at the bottom of this image where you could see some of the water, but it was too bright. The light of the water drew your eye away. I know this is a picture made up of many elements, but that was just one too many.

I think my style of photography is probably more traditional black & white landscape than you might see in the camera club scene. I wouldn’t say it’s groundbreaking in any way – there are plenty of people who have this style – but it’s not what you would generally see in landscape photography. In some clubs, and in awards like Landscape Photographer of the Year, you tend to get what I call record shots, where they haven’t put any emotion into the picture. It’s just about getting a crisp, perfect image. Well, that’s not me. I’m very much about putting the art into it and getting a bit of mood. **AP**

**David Byrne
was talking to
Jon Stapley**

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Plants and flowers

The Amateur Photographer Masterclass with **Heather Angel**

Five AP readers visit Kew Gardens with professional photographer **Heather Angel** to learn everything there is to know about photographing flora. **Jon Stapley** reports

FLOWERS plus photographers is a recipe for stunning macro imagery, and this was on our minds when we arranged an AP *Masterclass* at London's famous Royal Botanic Gardens, Kew. Five lucky readers – David Chamberlain, Lynn Jordon, Jonathan Kirby, Les Moss and John Sparrow – were invited to Kew to learn how to take macro and plant shots properly from internationally recognised nature photographer Heather Angel.

We start the day meeting at Kew Gardens' Victoria Gate. We are lucky enough to head out on what would turn out to be one of the last days of 2013's summer. It's pleasantly warm, but ever-present clouds make a vague threat of rain that thankfully never quite materialises.

'I'm not going to tell you exactly how to

shoot every flower we find,' Heather says. 'Composition is such an individual thing. What I do suggest is to always be thinking about the background, and remember that you can turn your camera 90° for a different view.'

We start out by heading straight to some of Kew's 'Order Beds' – regimented rectangular flowerbeds that keep the species separate and give us plenty of room to manoeuvre. The first subject of the day is, Heather tells us, *Ipomoea purpurea*, a species of purple flower native to Central America. They're beautiful flowers – purple petals with glowing white interiors – and the leisurely pace of the pollinating insects allows us to warm up with some fantastic macro shots.

From there it's off to the rock garden,

where we learn how to photograph the complex shapes of beautiful white lilies. Tripods are broken out and Heather gives tips on focusing to best capture the sculptural-looking flowers. However, as Les points out, Kew's rules about stepping on flowerbeds can make it difficult to achieve the best vantage point

Next it's into the Princess of Wales Conservatory to see plants from the dry and wet tropics. Heather starts us off photographing flowering cacti, and from there we proceed deeper into the jungle, passing giant water lilies and a casual free-roaming iguana. Tripods are forbidden inside the greenhouses as they obstruct the paths, and we spend the rest of the morning (mostly) obeying this rule and trying to get interesting shots while working handheld.

After lunch we head back out to the rock garden, taking a little detour on the way to shoot some details of a Chinese lacebark pine. At the garden we encounter a small waterfall, and Heather suggests taking a break from macro photography to set up

LYNN JORDON

About the readers

David Chamberlain



David captured some truly superb images at Kew, and says that the techniques Heather introduced gave him plenty to think about.

Nikon D800, Nikkor

105mm f/2.8 Micro

Lynn Jordon



There were a few envious glances in Lynn's direction as she strode around Kew Gardens toting a Canon EOS 70D.

'I'm really looking forward to coming again and doing better,' she says. Canon EOS 70D, EF-S 60mm f/2.8 Macro USM

Jonathan Kirby



Jon says he found the day very educational, especially the techniques he'd never thought about before, such as focus stacking.

Nikon D3100, 18-55mm (Polaroid +4 dioptre filter for close shots)

Les Moss



Les had a good time experimenting with fill-in flash at the end of the day. 'I really enjoyed every minute – the excellent weather being an added

bonus,' he says. Canon EOS 60D, EF 100mm f/2.8L IS USM macro

John Sparrow



'It's been a really useful and enjoyable day,' says John. 'I've learned how you can augment reality, especially with a judicious bit of flash.'

Nikon D700, 24-85mm f/2.8 macro



tripods and get some shots of the scene before us.

From there we head to our final location of the day, the Duke's Garden, formerly the private garden for the sons of King George III. Here we round off with an instructive session tackling the use of fill-in flash – a little subtle addition of flash that makes plants pop out from the background.

Finally, we convene for a debrief about what we've learned, which, as it happily turns out, is quite a lot. 'I never realised how involved taking a picture of a flower can be,' says Jonathan. David has realised that he needs to be more concerned with the whole of the image rather than just the main subject. 'I was very conscious of worrying a lot more about the background,' he says. Meanwhile, John Sparrow praises Heather's botanical expertise as adding an extra dimension to the day. 'Heather knows flowers and plants very well, and that's the other piece of knowledge she brings to this,' he says. 'Just that bit of extra attention makes a huge difference.'

Your AP expert... Heather Angel



Heather Angel, who has contributed to AP's *Photo Insight* series, was a marine biologist before taking up wildlife photography. Her great passions are mammals (especially giant pandas) and macro, for which she loves devising new lighting set-ups. Her work has been recognised by awards in Britain and overseas and she is a Special Professor at Nottingham University. Heather is working on a huge project for Kew Gardens on the pollination of worldwide flowers – for her 60th book.

www.heatherangel.co.uk

Background and aperture

'It's awfully easy, particularly with flowers, to be absorbed in the foreground with your focusing, and then afterwards notice something that just a step one way or the other might have been avoided,' says Heather. When in doubt, open up your aperture and allow that background to blur

Nikon D800, 105mm, 1/640sec at f/4.5, ISO 4000



LYNN JORDON



JOHN SPARROW

Above: Heather Angel helps John Sparrow get a shot with a little extra light from a DIY reflector



Top tip

Don't want to shell out for a reflector? Heather's DIY substitute is a piece of cardboard wrapped in ordinary kitchen foil (above). 'It still does the job,' she says. 'That's really all it needs to be – you don't need anything expensive.'

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JOHN SPARROW

Metering

When filling the frame with plants that are either very dark or very white, your camera's auto exposure system is liable to think that a scene is darker or lighter than it actually is. Heather's tip is to meter off a patch of greenery, and use those settings on the plant to achieve a balanced exposure, as Lynn has, above. Canon EOS 60D, 60mm, 1/80sec at f/5.6, ISO 250

Reflectors and diffusers

Natural light is renowned for not always playing ball, and reflectors and diffusers are tools you can use to control it. 'A diffuser is like carrying your own mini cloud with you,' says Heather. 'A reflector allows you to see precisely what effect you're having before you take the shot.' Heather helped John get a little extra light with a reflector, creating one of his favourite images from the day (left). Nikon D700, 85mm, 1/125sec at f/16, ISO 400



LES MOSS

Top tip

If the light is misbehaving, it may be worth trying to take control of it yourself. Heather recommends trying LED lighting. 'It's the equivalent of a spotlight for somebody on stage,' she says. 'You can use it to precisely spotlight stigmas and stamens.'

Ahead of the weather

When's the best time to photograph plants and tree bark? Answer: Just after it's been raining. Water brings out colours, making scenes more vivid and bringing to life images such as this bark detail. Although we received not a drop of rain, we were able to recreate the effects of rain (right) thanks to a water-spray bottle brought along by David. Nikon D800, 105mm, 1/1000sec, f/7.1, ISO 3200

DAVID CHAMBERLAIN



Where to focus

Some flowers, like this lily (above), present complex sculptural shapes that prove a challenge to focus on. Realistically, the only way to get the whole flower sharp is to use complex techniques such as focus stacking. The solution is to be selective, Heather explains. Choose a part of the flower to focus on, rather than trying to force the whole thing into the frame. Canon EOS 60D, EF 100mm

Top tip

Windy days wreak havoc on beautiful macro compositions, and it's well worth finding a way to keep your plants still. Heather recommends a product called a 'plamp' – a portmanteau of 'plant clamp' that does exactly what that name implies. Two clamps at the end of a flexible bar allow you to hold a plant still with one and use the other to hold a reflector, diffuser, or anything you want. To find out more, visit www.tripodhead.com.



JOHN SPARKOW

Shooting through glass

Although you can get up close and personal with almost all the plants at Kew, some of them are placed behind protective glass. 'Now you might think all is lost here,' Heather says, 'but you can use your flash, providing you don't stand directly in front [of the glass]. The trick is to stand at an angle – think about the angle of incidence.' After a few attempts we got the hang of it, and John produced the fantastically stripped-down image above. Nikon D700, 24–85mm, 1/125sec, f/8, ISO 800



DAVID CHAMBERLAIN



JONATHAN KIRBY

Know your plants

Having an expert in plants as well as photography is a real boon on the *Masterclass*, as it ensures we are able to see plants at the best time of day. The *Ipomoea purpurea* pictured above would have closed by lunchtime, so we made a special detour to see it in the morning. A little botanical research can go a long way.

Nikon D800, 105mm, 1/320sec at f/5.6, ISO 400

Fill-in flash

Fill-in flash can be used to bring a foreground subject right out of a picture. For best results, use an off-camera flash and hold it in the desired position. Remember to turn the flash power down a few notches – you're only using it to fill in details. Heather praised Jonathan's picture (left) as a prime example of fill-flash done right.

Nikon D3100, 18–55mm, 1/200sec at f/5.6, ISO 100, off-camera flash



JONATHAN KIRBY

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on a free day's assignment. Our experts include **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture), **Luke Massey** (wildlife), **Andrew Sydenham** (studio) and **Heather Angel** (still life). Our next confirmed Masterclass will be with **David Lloyd** at **London Zoo**. To take part, visit www.amateurphotographer.co.uk/masterclass. Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.



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Mick Jagger, c1965. The Rolling Stones were a popular subject for Mankowitz and he produced many well-known images for the group

50 Years of rock and roll

Gered Mankowitz has created some truly iconic images of rock and pop legends. He and **Debbi Allen** look back at his 50-year career and explore the images that made his name

IF YOU'VE never heard the name Gered Mankowitz before, there's no doubt you will have seen his work. He has photographed celebrities including the Rolling Stones, Jimi Hendrix and Kate Bush, to name but a few. His images are truly iconic.

Mankowitz's latest book, *50 Years of Rock and Roll Photography*, brings together all these famous faces in one place. 'That's part of the purpose of doing the book,' he says. 'I've been so lucky in getting the reputation from the Hendrix and Stones stuff. But some

of the other photos have been sitting in the archives for years, so I'm glad they've finally come to light.'

Taking five years to put together, Mankowitz says he is 'thrilled with the results'. The pages are brimming with photos, all taken on Mankowitz's trusty Hasselblad cameras, usually combined with his favourite 50mm lens. 'I've always used Hasselblad,' he says. 'I started using them in 1963 and have owned three in my life. The first was stolen, the others I still have.'

The reason the book has taken so long to come to fruition is the sheer number of images Mankowitz had to choose from.

'There were certain shots I felt should be in, some that I was sentimentally attached to even though they weren't commercially successful,' he explains.

Although many of the images within the book will be familiar, some might not be. For instance, Mankowitz says a Marianne Faithfull photo he selected from a shoot back in the 1960s was



‘completely rejected by the record company and another one was chosen’. The image was consigned to his files for years until he came across it again and chose it for the book. It has now become iconic in its own right. ‘When they are rejected it can be easy to assume that they are no good,’ he says. ‘Sometimes you just need to go back and look again, and you might find that you love the image for new reasons’.

CELEBRITY CONNECTIONS

Although Mankowitz’s celebrity connections have gone a long way to helping him create great photos, he admits that some people make it easier than others. ‘The one I’ve talked about before was Oasis,’ he says. ‘At first they had a terrible attitude and I didn’t think we would get any good photos. Fortunately, I knew their tour manager. I explained the situation and they responded, and once they saw the first Polaroid they came on-side. In the end, I got some amazing photos.’

So how do you go about directing the rich and famous for photos? ‘It’s a combination of directing them and capturing their personality,’ he says. ‘The biggest difference between a fashion photographer and me is that I’m working with real people. What I mean is that most of them don’t enjoy having their photo taken, so you need to learn to put them at ease. Working with a band is a challenge as it’s a group portrait, and to be a dynamic photo the space between people needs to be small. You have to persuade them to go into a comfortable shape.’

As well as Mankowitz’s more famous work, he reveals that some of the photos that stand out most are ones in which the subject was very enthusiastic. ‘Annie Lennox was beautiful, very photogenic, and Kate Bush was exhausting as she was so full of ideas and a marvellous subject,’ he says. ‘I have long relationships with some bands, like Slade, who I did about 35 sessions with and almost every one of their album covers.’

Building this type of personal relationship with his subjects, Mankowitz was able to get them to do things they may not have done

Above: Mankowitz’s iconic image of Jimi Hendrix, taken in February 1967

Above right: Gered’s encounter with Oasis in 1994 presented the photographer with a professional challenge

Right: Jennie Haan, lead singer with the band Babe Ruth, 1974

Below: Wham!, 1983



for another photographer: ‘I learned early on that if you are a studio-based photographer shooting album covers and the like, the band comes to you,’ he explains. ‘They’re making the step to having their photo taken; I’m not imposing on them. I’m not trying to grab a few moments with them. They’re already committed to working with me. Once they’re with you, it’s all about being sensitive to their personalities – being diplomatic, tactful and sensitive to what they are trying to express. When they feel you are on their side, that they trust you, it’s half the battle. I put myself in a position that they know they are the most important person in the photo.’

IN THE STUDIO

As Mankowitz classes himself as a studio photographer, he likes to have control over elements like lighting. 'I preferred to light my shots myself, to have that sort of control, but I have worked with available light on occasion,' he says. 'When I was on tour with the Stones, I didn't light my shots as we were more interested in capturing atmosphere.' Even in the images on location, though, Mankowitz's carefully controlled lighting is obvious.

With so many images in the book, it must have been a challenge to know which ones to leave out and which ones to include. 'I tried to include important images, not just famous ones or ones that were iconic, but images that summed up an era or defined a moment,' he says. 'For instance, the Jam was an important band for the punk-rock scene, having 18 consecutive top 40 records. However, Doctors of Madness was one of my favourites, as they were pivotal to the emergence of punk. Finding a cover for the book was the hardest thing. I didn't want to do one band, that's why we went for the collage, because I felt that would encapsulate the timespan. I don't think that any one photo in the book can ever sum up the whole of that period for me.' **AP**

50 Years of Rock and Roll Photography, by Gered Mankowitz, is published in hardback by Goodman, 320 pages, price £30, ISBN 978-1-847-96065-8. To see more of **Gered Mankowitz's** work, visit his website at www.geredmankowitz.com or visit the Snap Galleries Exhibition, on until 2 November. Visit www.snapgalleries.com

Right: The Rolling Stones live on tour in America, October 1965

Bottom right: The album cover image to Patrick Wolf's album *The Magic Position*

Below: Joan Jett, 1980



ALL PICTURES © GERED MANKOWITZ



STUDIO VS LOCATION

LOOKING at the wide collection of portraits Mankowitz has captured over his 50-year career, there are both studio and location shots. A studio photographer by trade, Mankowitz says he lets his subjects dictate how and where they are photographed.

'Invariably, the locations had something to do with the band's heritage or a song name,' he says. 'Smokey came from Bradford, West Yorkshire, so for the first album I took

them home and that was their roots. A more recent example is Patrick Wolf – he had an idea about a funfair (above). I managed to persuade and shape that thought into something more interesting, challenging and more controllable. That's how we got a child's merry-go-round and put it in a disused warehouse. So he got the fairground connection that was important to him, but I got a better photo by the juxtaposition of the two.'



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1



Sedge warbler
singing

**1 Ravi had to wait for
some time to get this
clutter-free background**
Canon EOS-1D Mark IV,
500mm, 1.4x teleconverter,
1/800sec at f/8, ISO 640,
beanbag

Kingfisher
feeding chick

**3 Ravi has done a great
job of capturing this
rare interaction**
Canon EOS-1D Mark IV,
500mm, 1.4x teleconverter,
1/640sec at f/9, ISO 1250,
beanbag

Great tit
on reed mace

**4 Stopping down and
raising the ISO let Ravi
use a fast shutter speed**
Canon EOS-1D Mark IV,
500mm, 1.4x teleconverter,
1/2000sec at f/8, ISO 1600,
beanbag

3



2

Purple sunbird drinking
2 Ravi took this image in
India earlier this year. The
temperature was 43°C and many
birds were looking for water
Canon EOS 7D, 100-400mm,
1/500sec at f/6.3, ISO 1250, handheld



4



Ravi Prakash Parvatharaju Essex

After Ravi bought his first SLR some 13 years ago, he decided to learn photography by reading books and magazines. Since then, he has discovered a love for wildlife and travel photography. 'I enjoy watching nature, and photography gives me the opportunity to capture those brilliant, brief moments of action,' he says. 'When I look at the images again, I can relive the whole experience.' Ravi would like to combine his passions for nature and travel by going on safari in Africa or India, but for the moment he's thinking closer to home with a photographic holiday to Scotland.



Forth Road Bridge

1 A black & white conversion was exactly right for this ghostly, desolate image

Canon EOS-1D X, 24-105mm, 30secs at f/8, ISO 200, tripod, ND filter

Stilt huts

2 The long exposure has created a fantastic blurred sky

Canon EOS-1D X, 24-105mm, 359secs at f/13, ISO 50, tripod, ND filter, remote release

Forth Bridges

3 The fire-like reflections make this shot special

Canon EOS 5D Mark II, 14mm, 8secs at f/11, ISO 200, tripod

Black Rock Cottage

4 The foreboding clouds add drama to this shot of a cottage in Glencoe

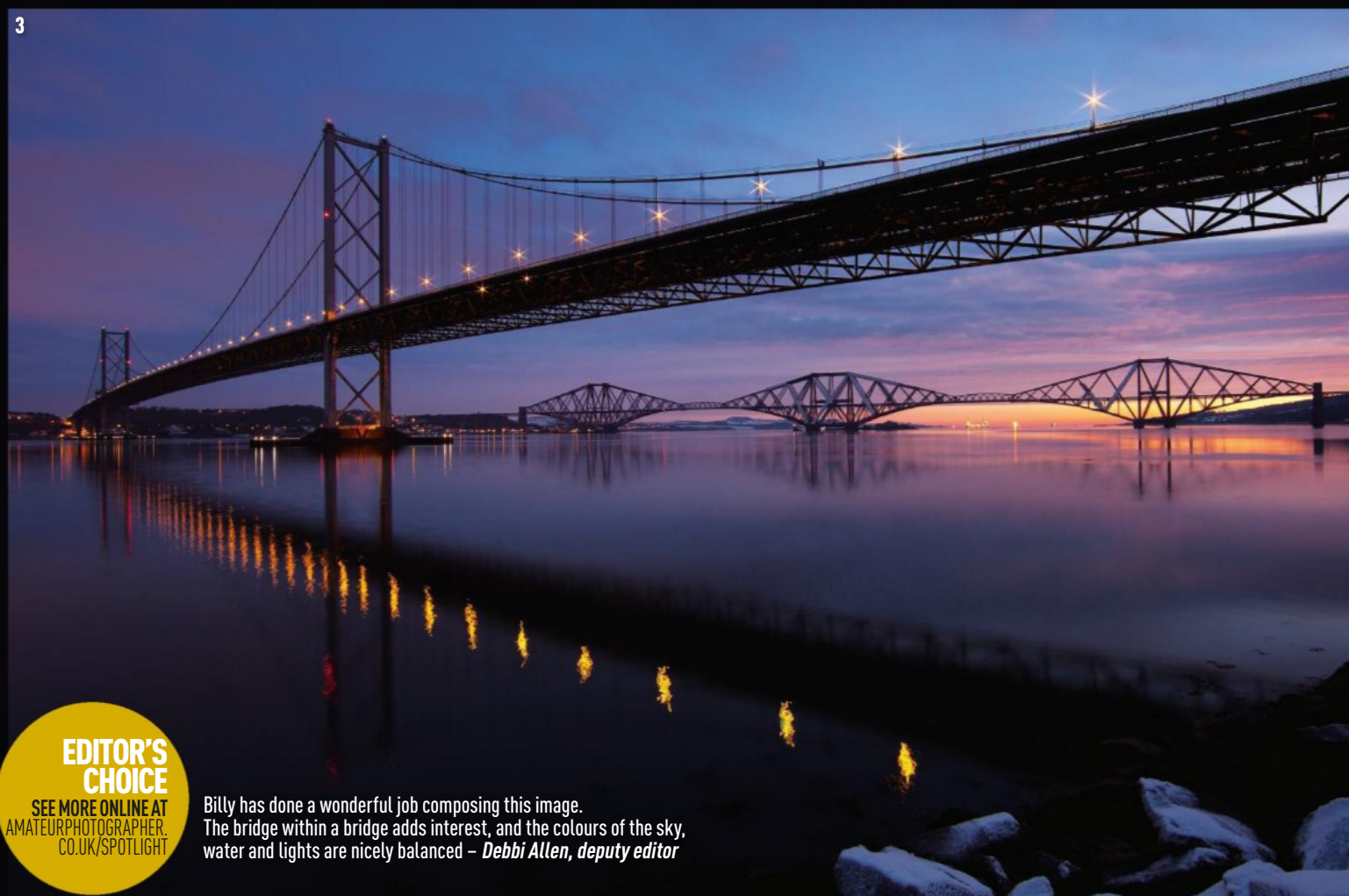
Canon EOS 5D Mark II, 24-105mm, 1/60sec at f/8, ISO 200, tripod

1



2

3



EDITOR'S CHOICE

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Billy has done a wonderful job composing this image. The bridge within a bridge adds interest, and the colours of the sky, water and lights are nicely balanced – *Debbi Allen, deputy editor*

Billy Currie Stirlingshire

Billy first bought a camera simply to take portraits of his two dogs, but subsequently started experimenting and found himself enjoying photography more and more. From there, he progressed to landscapes, macro, other animals and even minimalist photography. 'The learning never stops and it just gets more and more interesting,' he says. Landscapes are Billy's favourite subject, but he is a versatile photographer able to turn his hand to a wealth of different subjects. 'I'll basically give anything a go,' he says. To see more of his images, visit www.billycurriephotography.co.uk.

4



Richard Fraser

Cambridge

Richard says a camera has never been far away from him since he was ten years old. Today, photography is an excuse to get outdoors. 'I am constantly intrigued by the world around me – the patterns, textures and forms of a space, scene or object,' he says. Richard loves photographing the beauty of the natural world and is especially interested in discovering patterns. To see more of his images, visit www.richardfraserphotography.co.uk.

24-hour power

1 The low angle conveys the size of the cooling towers

Canon EOS 5D Mark II, 24-105mm, 31secs at f/8, ISO 400, tripod

Forgotten

2 The desolate shape of the pier contrasts with the peaceful water

Canon EOS 5D Mark II, 24-105mm, 145secs at f/16, ISO 250, 10-stop ND filter

'S'

3 The tonal contrast between the white lines and the dark skies is very effective in this broody, atmospheric shot

Canon EOS 5D Mark II, 17-40mm, 30secs at f/14, ISO 500, tripod



2



3



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Enter our competition and be one of five lucky winners to join AP Editor Damien Demolder for a high-speed ride on board a RIB on the River Thames

AMATEUR PHOTOGRAPHER and Pentax have teamed up to offer five readers the chance to spend a day in London shooting with the weatherproof and splashproof Pentax K-5 II, while getting help from AP Editor and photographic tutor Damien Demolder. The day will take place on 24 October 2013.

The five lucky winners will be taken out for a high-speed ride on board a RIB and each given a Pentax K-5 II to use for the day. They will be able to photograph the heart of London, including Parliament and Docklands close up, as well as running past the O2 Arena at Greenwich and through the Thames Barrier to the Olympic Games site and beyond.

Pentax now has a system of weatherproof

and splashproof cameras and lenses that are ideal for shooting in challenging conditions – and when caught out in a shower. The K-5 II body, for example, has a stainless-steel chassis and weather-sealed magnesium-alloy shell, making it the perfect camera to use while racing along the Thames! Pentax users also benefit from four WR lenses that are designed to be used in the wet, as well as weatherproof flashguns and battery grips. These WR lenses and accessories will be available on the day for readers to use, as well as a selection of Pentax's brand-new HD Limited Edition lenses.

Join us for a thrilling day of photography and tuition, where the person who takes the best picture of the trip will win a Pentax K-5 II.

HOW TO ENTER

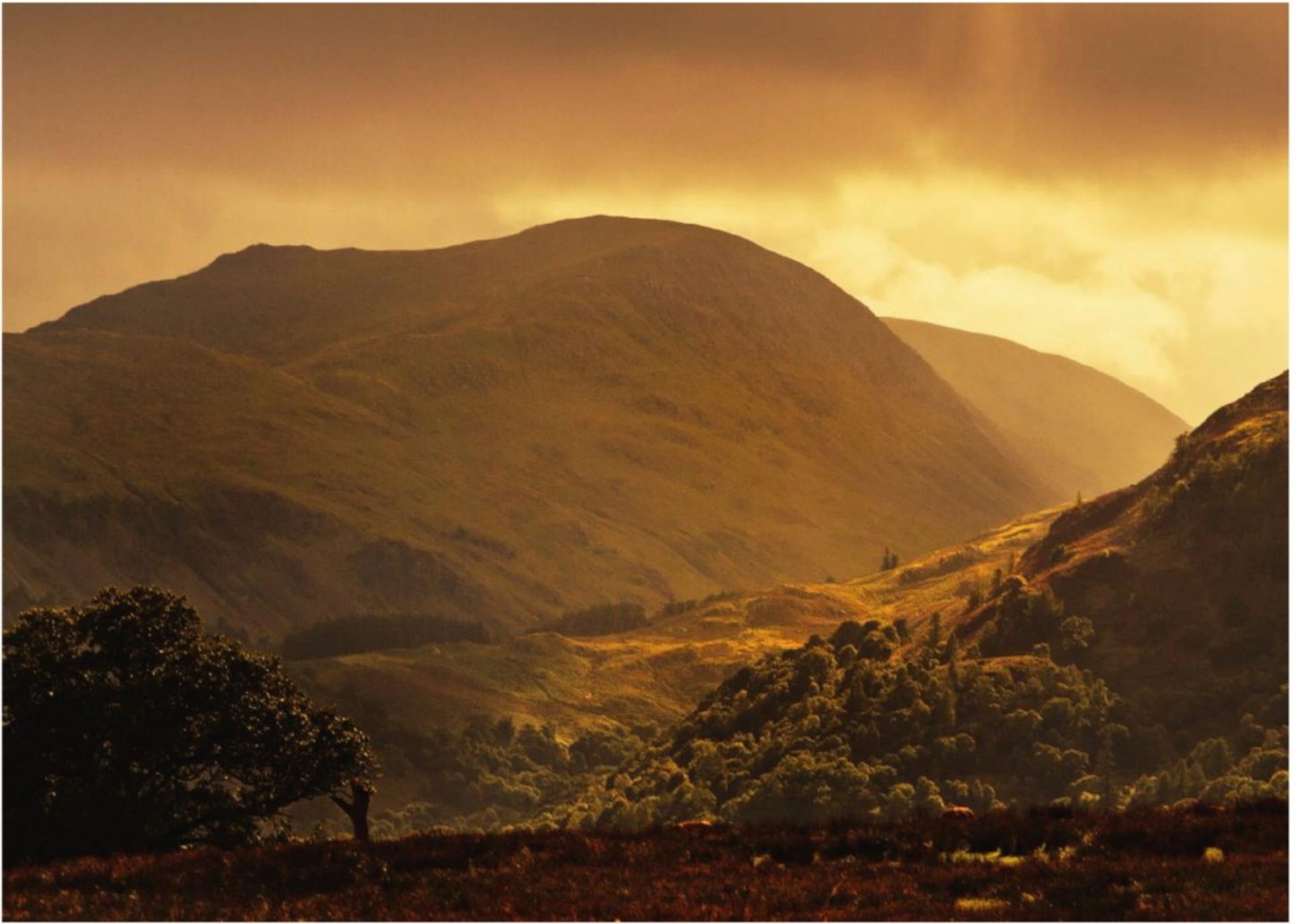
ALL YOU have to do to be in with a chance of winning is to upload a picture with the theme 'wet' to the AP Gallery at www.amateurphotographer.co.uk/pentaxrib.

The competition closes on 16 October 2013 and the five winners will be chosen and contacted via email by 18 October.

All entrants must be free to attend the day on Thursday 24 October 2013 and be able to make their own way to London. We will be offering each reader £50 towards travel expenses.

For full terms and conditions, visit the website at www.amateurphotographer.co.uk/pentaxrib.

To enter, upload your image to the AP Gallery. Visit www.amateurphotographer.co.uk/pentaxrib



An autumnal almanac

Above:
'Round how'
Canon EOS 7D,
17-85mm, 1/80sec
at f/11, ISO 100

REGULAR readers of *Amateur Photographer* will know the name Peter Fenech. He has been featured on the *Reader Spotlight* pages three times, as well as appearing in *Appraisal*, and it's easy to see why. Describing himself as 'young, keen and penniless' on his blog of the same name, you can't help but feel that the 21-year-old has missed the most obvious word to describe himself: 'talented'.

A biology student at Newcastle University by day, Peter spends his spare time behind the lens of his Canon EOS 7D DSLR. Although his website features a mix of genres, the one that stands out has to be his landscape portfolio, specifically his autumnal coloured scenes.

'I like to go to locations several times,' says Peter, as he explains how he captures his richly hued settings. 'I start by going earlier in the year, looking at the types of trees that are around and planning where photos might come together once autumn hits. I then go back to the same location throughout the season, so I can see

AP reader and *Spotlight* regular, **Peter Fenech**, reveals his secrets to shooting successful autumnal landscapes, and why he's so passionate about his photography

Right:
'Autumn fishing'
Canon EOS 450D,
17-85mm, 4secs
at f/11, ISO 100





when the colours are just coming and when they are in full swing.

'Being prepared is a big part of being able to get a good photo. Several years ago I missed a great shot: I was a bit late going to a particular location and although the colours were in full swing, I had no time to return and get any other compositions. So although I captured the colour, I feel I could have got more if I had been able to return.'

TRIED AND TESTED

Peter's method of returning to a scene multiple times has resulted in many great photos, but he also recommends making sure you know your camera and how it will react. 'I tend to opt for long exposures, as it creates an almost painterly effect,' he says. 'It is also great for reflections as it minimises the appearance of ripples in any water in the scene. At the same time, any movement in the trees helps to make the photo look less like a snapshot and a bit different from any others. I have never been to a location where I haven't bumped into at least one other photographer, so I try to make my work stand out from the crowd.'

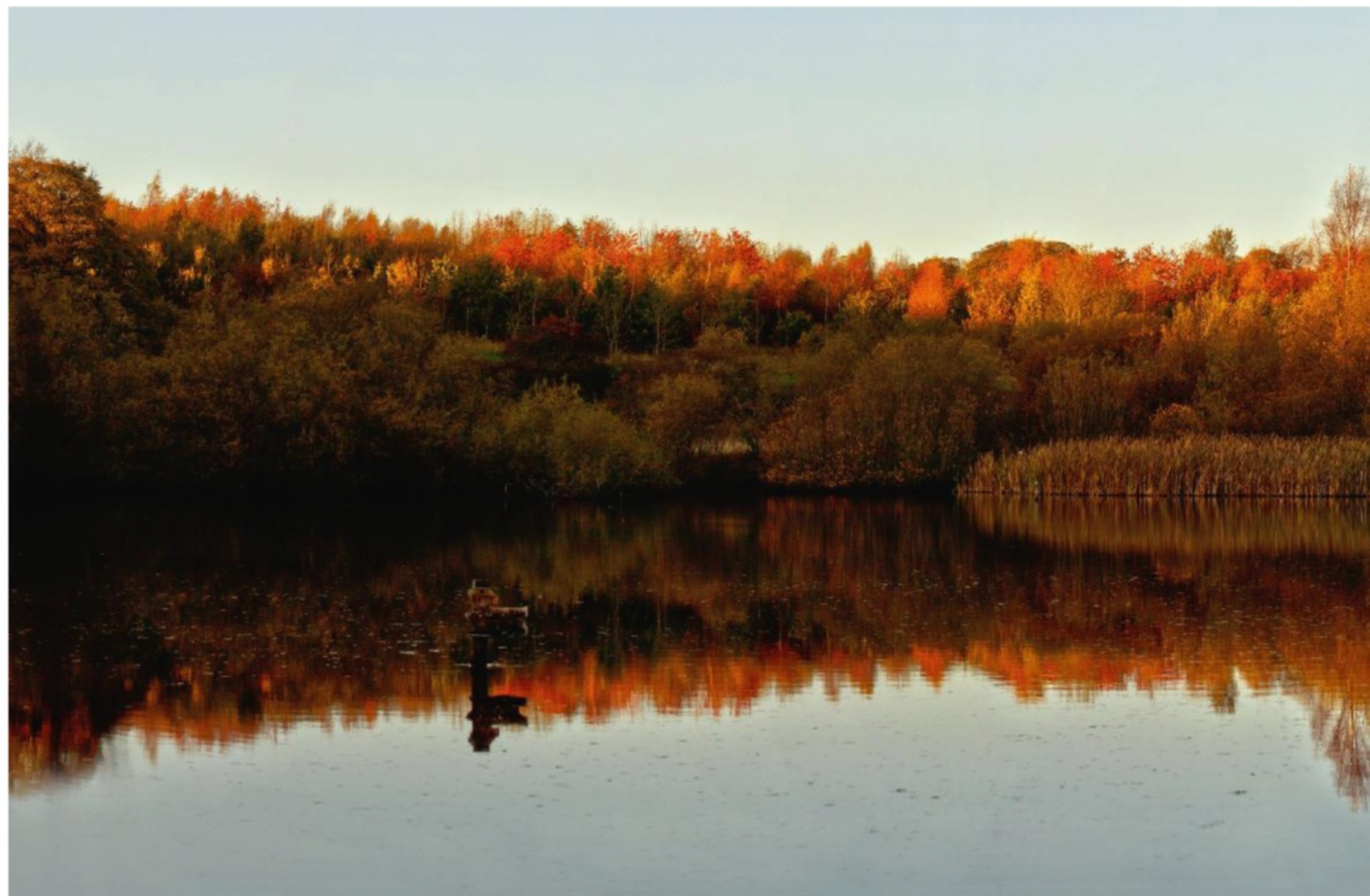
'I also experiment with aperture settings, shooting at the extremes. I sometimes isolate just a single leaf or try to get the whole scene in focus. In terms of white balance, I start with cloudy as it saturates the colours without going over the top. If this

'Any movement in the trees helps to make the photo look less like a snapshot and a bit different from others'

doesn't produce the effect I want, I adjust the white balance manually. However, I don't worry too much as I always shoot raw, which allows me to perfect the colour later anyway.'

Peter is a fan of using a polarising filter for his autumn scenes. 'The polariser helps saturate the colours and reduce flare,' he says. 'In the mornings, when I tend to go out shooting, the dew on the leaves reduces the colour vibrancy as well as enhancing reflections, so for me, a polariser is essential for getting a good photo. Try taking a photo with your polariser on, and then one with it off. You can instantly see a difference when you're shooting in this type of environment.'

All his photos are currently being shot on his Canon EOS 7D, coupled with one or two tried-and-trusted optics. 'I wouldn't be without my ultra-wide lens, a 10-20mm,' he says. 'It's great for capturing avenues of trees and expanses. I usually carry a 70-200mm lens too, for compressing perspective. I think that using a longer lens lets you experiment



with depth of field and allows you to isolate a subject. This is something I have been working on recently after seeing David Ward's work in AP. He talks about looking for the little details within a landscape, and that advice has really helped me think about my own photography in a different way.'

Peter shoots handheld where possible, but

in woodland where the light levels are pretty low he does say that a tripod is essential for sharp images. 'For low-level work I use a Manfrotto with a swivelling centre column,' he says, 'but for heavy-duty work I have a Camlink: it's great for windy conditions, and it was a good price, which is great as a poor student! Improvisation is a big part of photography for me, making the most of what you have!'

CHALLENGES AND TRIUMPHS

Peter has been shooting this type of photograph for long enough to feel confident giving out one or two tips of his own. A visit to his website shows how keen he is to pass on what he has learned. 'Know your camera,' he says. 'I like buying new gear, but I'm very comfortable with the set-up I have at the moment and knowing how to get the best from your kit is essential. I know exactly how to get the best shot from my camera and lens, and I know what focal length to use to get the desired effect. Having said all that, though, I think it is also important not to be afraid to experiment.'

Peter has been experimenting in Photoshop to see what gives him the best results. 'Ideally, I like to capture everything in-camera,' he says. 'I'd rather avoid overediting if I can. I'm very proud of the photos that I got right in camera, but I embrace digital technologies and try to get the best out of my raw files. As well



PETER'S TOP TIPS

1. Use a polariser filter
2. Try underexposing by -1/3EV
3. Know your location well
4. Try to make something other than just the colour the subject, such as a person or an animal
5. Manually adjust your white balance for accuracy

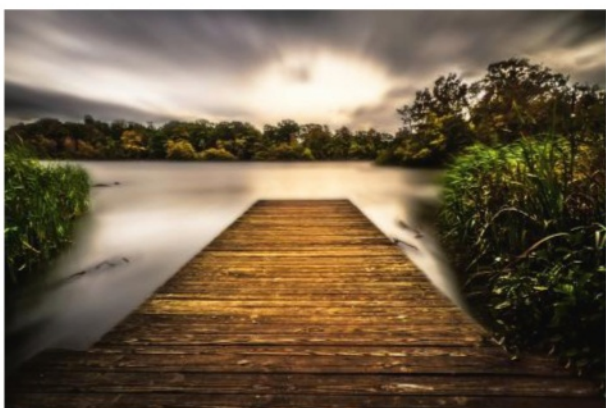
You can see more of **Peter Fenech's** photos at www.fenechimages.com



Top left:
'Ousbrough Wood, Beamish'
Canon EOS 7D,
17-85mm, 1/4sec
at f/9, ISO 320

Above: 'Thinking...'
Canon EOS 7D,
70-200mm,
1/160sec at f/2.8,
ISO 100

Left: 'Lake and Autumn Reflections'
Canon EOS 7D,
70-200mm,
1/1000sec at
f/5.6, ISO 200



As Curves and Levels, I have recently discovered that using the HDR toning feature for woodland shots creates a nice result. It produces a very natural-looking enhancement to the saturation. It doesn't always work, but it can extend the dynamic range nicely.'

When we ask him where he would like to shoot next, Peter's feet are planted firmly on British soil. 'While I would like to visit New England in the USA – it would be amazing to shoot those expansive landscapes – I am keen to make the most of the landscapes on my doorstep,' he says. 'I like to shoot around Beamish in Co Durham. There are lots of different photos all in one place – forests, streams and open land – and it's only a ten-minute drive away. Whenever I want to shoot somewhere far off, I think about all the great places that are local and then go and try to capture a great photo there. In fact, recently I visited Bamburgh Castle in Northumberland, and one of the images I took while I was there is now one of my favourites!'

'Although I have an eclectic mix of photography styles on my website, my preference is landscapes, especially coastal scenes like Bamburgh. I always wanted to focus on one type of photography and get really good at that, rather than shooting a bit of everything. My family and I also enjoy walking, so it's a great way to combine photography with my other interests. As I said earlier, I like focusing on the smaller elements within a landscape so I always carry a lens that I can use to help me do this, too.'

Top: 'Beamish Hall'
Canon EOS 7D,
70–200mm,
1/1000sec at f/4,
ISO 320

Above left: 'Dusk at Bolam Lake, Northumberland'
Canon EOS 7D,
17–85mm, 0.4sec
at f/22, ISO 100

Above right: 'Trow sunrise'
Canon EOS 7D,
10–20mm, 3.2secs
at f/22, ISO 100

BACK TO THE FUTURE

Discovering his passion for photography around six years ago when he did work experience for a family friend and photographer, Peter has had a camera ever since. 'When I tell people I'm a student, everyone assumes I study photography,' he explains. 'I'm a biology student, full-time at Newcastle University, and it can be difficult to find time to fit in photography – especially as I don't drive. I like to go out at dawn and have to rope my very supportive parents into driving me to places at 4.30am!'

Other than his brief stint working alongside a photographer, Peter is self-taught, relying on *Amateur Photographer* and other sources for advice and inspiration. 'I like reading and scanning the web for articles, but other than that I am totally self-taught. I'm a big fan of Scott Kelby's work, and I really like Joe Cornish's images, but who doesn't! I'd love to have the money to try to shoot medium format. Also, photographers like David Clapp have taught me to embrace digital cameras and try to get the most out of them.'

Shooting exclusively on Canon cameras, Peter has a modest kit that includes his EOS

7D, lenses, an EOS 450D that was his first camera and a PowerShot G12 'for scouting locations and taking out in my pocket for quick shots'. Peter also has a film camera, 'but with the cost of developing I really don't use it as often as I would like', he says.

At just 21, Peter still has plenty of time to improve and develop his skills, which is something that he believes all photographers, regardless of age, should be keen to do. 'I would like to go professional, as long as it didn't start to feel like a job,' he says. 'I also love to write, so I'd love to do a book in the future. But I know how competitive all these fields are, especially landscape photography. At the moment, I'm just seeing where my photography takes me.'

'Getting nice feedback from people is enough for the time being. I love *Amateur Photographer* for that reason – it's great to get your images showcased and to get feedback from the magazine. If you stop learning, then it's probably time to stop. You can never know everything there is to know about photography, so keep learning, experimenting and photographing.' **AP**

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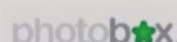


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AP Appraisal



Expert advice, help and tips from Chris Gatum

Typhoon Vicente Henry Slesser

Canon EOS 500D, 10-24mm, 1/25sec at f/4.5, ISO 500

HENRY'S 'photograph of a delivery man riding his bicycle in the rain, during the build up of category-10 typhoon Vicente in Kowloon, Hong Kong,' is a great example of how panning the camera with a moving subject can inject a real sense of movement into an image. The shutter speed used has created just the right amount of blur – it's slow enough to prevent the background elements from being a sharply rendered distraction, but not so slow that they are unrecognisable. At the same time, the relatively fast (in long-exposure terms) shutter speed has also enabled Henry to keep his main subject fairly sharp. We wouldn't expect him to be pin-sharp when a moving camera and a moving subject have been combined, but this isn't far off – you can still make out the weave of the bicycle's basket!

However, while Henry has done a great job choosing the most appropriate shutter speed and matching it to the movement of the subject, the *direction* of travel also plays a major role in how we perceive motion. In this instance, the right-to-left direction of travel of the subject goes against the more familiar left-to-right direction in which our eyes read. As a result, the cyclist's journey becomes even more ponderous.

To demonstrate this, we can simply flip the image horizontally. Showing the man travelling in the direction our eyes more naturally move makes his journey 'easier'. Although we're still looking at a still image, it's as though he has gone from peddling uphill to freewheeling downhill – the change in direction has effectively made him move faster.

This is worth bearing in mind when photographing moving subjects, and in this instance the 'slower' option is by far the better one. The rider's journey against the flow is emphasised by the cars travelling in the opposite direction, and coupled with his bowed head the entire image is heavy. This is not a bad thing, though, as it adds to the oppressive atmosphere generated by the rain and the gloom of the night. The only thing I might suggest is a slightly tighter crop to remove a few distracting lights from the top left and far right edges. Other than that, this is a wonderfully atmospheric and technically stunning photograph that gives us a very real sense of the 'calm before the storm'.



The subject's direction of travel plays a major role in how we perceive motion. Flipping the image horizontally (right) shows how left-to-right movement seems to make the cyclist's journey 'easier'



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95.

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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Indonesian hospital Eric Sugiono

Canon EOS 5D Mark II, 35mm, 1/200sec at f/3.2, ISO 1600

IF YOU believe that being a professional photographer automatically means that someone takes better pictures than a non-professional, take a look at this week's picture of the week by amateur photographer Eric Sugiono. Falling under the broad banner of documentary photography, this image of 'nurses in the general hospital of Maumere, Indonesia, changing the dressing of a diabetic ulcer patient' could easily appear in a weekend newspaper supplement accompanying a story on the Indonesian health system, or a similar subject.

Technically, the shot is very hard to fault, and the exposure is nothing short of perfect – the highlights have been held, and yet the lightness remains in a predominantly white scene that could easily have created exposure problems. However, it is the framing of the shot that I feel is its greatest triumph. What is particularly striking is that all the action takes place at the right side of the frame, and yet the composition is balanced beautifully. If we deconstruct the image we can see that there are numerous elements at work here, all of which help to make the shot.

Rule of thirds: The figures, the trolley and the leg all sit on a thirds line, while the nurses' heads and the subject's foot rest

on the intersection of thirds. Successful examples of the rule really don't get much better than this.

Tonal balance: The dark leg and chair at the bottom right corner are balanced by the dark tones at the bottom left. The shading on the walls above both areas is also perfectly balanced.

Figurative balance: The nurses in their matching white outfits and face masks balance each other in the frame, although as the nurse at the right is slightly closer to us we are naturally drawn to her more.

Depth of field: A wide aperture throws the background out of focus, which also means that our eye is drawn to the elements of the shot that are closer to the camera.

Gaze 1: Although she's slightly out of focus, there's no doubting where the nurse in the background (left) is looking. Her gaze naturally directs ours, as we want to see what she sees, and this takes us to the subject at the right of the frame.

Gaze 2: The nurse in the foreground (right) looks down at the wounded foot. Again, we naturally follow her eyes down to the (slightly gruesome) subject.

Tonal draw: The dark-to-light gradation on the surgical trolley (running from left to right) also draws our eye to the main subject, allowing us to take in the trolley's

'Technically, the shot is very hard to fault, and the exposure is nothing short of perfect'

contents on the way.

Colour draw: The red of the bin liner and cushion at the bottom right stands out from the more neutral whites and greys, again leading us to the main point of interest.

Vignette: The corner shading holds both sides of the frame, preventing our attention from drifting out of shot. As well as all these compositional devices that are working to hold and direct our interest, there is also the underlying mystery of the narrative. By excluding the patient from the shot, we are left guessing whether the subject is male or female, old or young. In doing this, Eric has done something that is fundamental to photojournalism/documentary photography: he has engaged us in his photograph. As soon as we start to ask questions about an image we are no longer passively looking at a picture, we are *actively* involved in it.

In a word, this image is sublime, and that is why I have awarded it picture of the week.

PICTURE
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Reviewed in AP 8 December 2012, the ioShutter device provides a remote-release cable for Canon or Nikon cameras that is controlled by an app for Apple iPhones. Sadly, no Android version is currently available.

The simple interface of the ioShutter app replicates the look of a classic release switch, but there are some sophisticated features, such as timer and bulb modes that allow precise shutter durations to be set. The Lapse mode provides an intervalometer for setting time-lapse intervals, while the more novel Sound and Shake options use the iPhone

microphone or accelerometers to trigger the camera's shutter when there is a noise or the iPhone is moved.

If you have an iPhone, the ioShutter cable is a very useful device to keep in your camera bag, especially given the additional programmable functionality that the app provides.

Hama Timer Remote Release DCC System Base

£45

uk.hama.com

The Hama Timer Remote Release is very similar to the Phottix controller in terms of look and feel (see opposite page). However, the Hama remote has a detachable cable that uses a screw-locking jack. This means different cables can be bought so it can be used on different cameras without the need to buy a whole new remote. It doesn't feature the

slide-to-lock shutter button offered by the Phottix, but instead bulb controls can be started or stopped with the main button and gauged by using the second counter on the LCD. The remote has a designated button to illuminate the LCD. The functions offered by the remote include self-timer, intervalometer, bulb and single shot.





TriggerTrap

£19.80

www.triggertrap.com

TriggerTrap is an exciting gadget that uses a smartphone to trigger a digital camera. A TriggerTrap dongle can be bought directly from the TriggerTrap website or it can be bought as a kit that includes a cable to attach the dongle to the camera's cable-release port. Once connected, using the free downloadable iOS/Android app, a wide range of different triggering options are available. The standard one-touch triggering and bulb are featured, but interestingly it has an intervalometer with a variety of settings for time lapses. These include Bulb Ramping for day-to-night-time lapses, Distance Lapse that works via GPS and releases the shutter when a predetermined distance has been travelled, and HDR time lapse for images with a higher dynamic range. The app is easy to use and offers a lot more than most conventional cable releases.



Phottix TR-90

£49.99

www.phottix.co.uk

Phottix specialises in making various photographic accessories, from flash triggers to this, the Phottix TR-90 Digital Timer & Remote Shutter Release. This is a multi-functional remote with a built-in intervalometer. It also includes a self-timer function, long-exposure timer, bulb function, interval timer and a timer delay of 0sec to 99hrs 59mins 59secs in 1sec intervals. The main shutter button can be pressed for simple single shots or held for bulb control. Also, the button can be locked by sliding it upwards and then unlocked by sliding it down again. The cable from the remote extends to 1 metre in length and is not detachable from the remote. A handy LCD illuminator is a very useful addition to the remote, as is the on/off controllable beep that sounds every second that has elapsed when shooting.



PocketWizard PlusX Auto-Sensing Transceiver

£89.99

www.pocketwizard.com

PocketWizard's PlusX radio trigger is a device for the remote firing of portable and studio flash heads, which is fully compatible with the company's more expensive and highly regarded Plus III transceivers, and on test here is its remote shutter-release feature. With the unit attached to a camera via an accessory cable, the camera shutter is released by a second PlusX. The controls are simple and well laid out, and apart from the on/off switch there is a large test/firing button and a rotary dial for the ten radio channels. The numbers are backlit, which is very useful in a studio setting. As a camera trigger, it worked faultlessly every time with just a cursory glance at the instructions to understand the process. Power is provided by 2 AA batteries.

Hähnel HRC 280

£24.99

www.hahnel.ie

This no-frills remote is the simplest model on test. It doesn't have an intervalometer, an LCD screen or a smartphone app. It is a straightforward cable release that is designed for taking single/continuous shots or long exposures in bulb mode. Like the Phottix remote (above left), it features a push-down, slide-up lock system to allow the user to take long exposures or continuous shots without holding the button down.

A detachable cable connects via a jack in the top of the remote. This allows other cables to be used with the remote. A big advantage of the Hähnel remote is the fact that it is very small and lightweight. If single-shot, continuous and bulb functionality are all that's needed, this is an ideal travel remote and generally a great addition to anyone's kit.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Cyber-shot QX10 and QX100

We investigate whether these two unique Sony cameras should be taken seriously or not.

AP 19 October

Nikon 1 AW1

Richard Sibley takes a first look at the world's first waterproof digital interchangeable-lens camera.

AP 19 October

Olympus OM-DE-M1

Olympus's micro four thirds system camera with new 16-million-pixel Live MOS sensor and Olympus's 'fastest-ever' AF system.

AP 2 November

Canon PowerShot G16

Canon's latest advanced compact camera with wireless connectivity, 12-million-pixel CMOS sensor and 28-140mm (equivalent) zoom lens.

AP 16 November

TESTBENCH: SIX OF THE BEST
Six of the best third-party flashguns are put through their paces.

AP 26 October

Prices given are 'street prices' and may vary

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Ed Dorrestein

Featured Product... TCA-522K Aluminium Travel Tripod

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AP guide to...

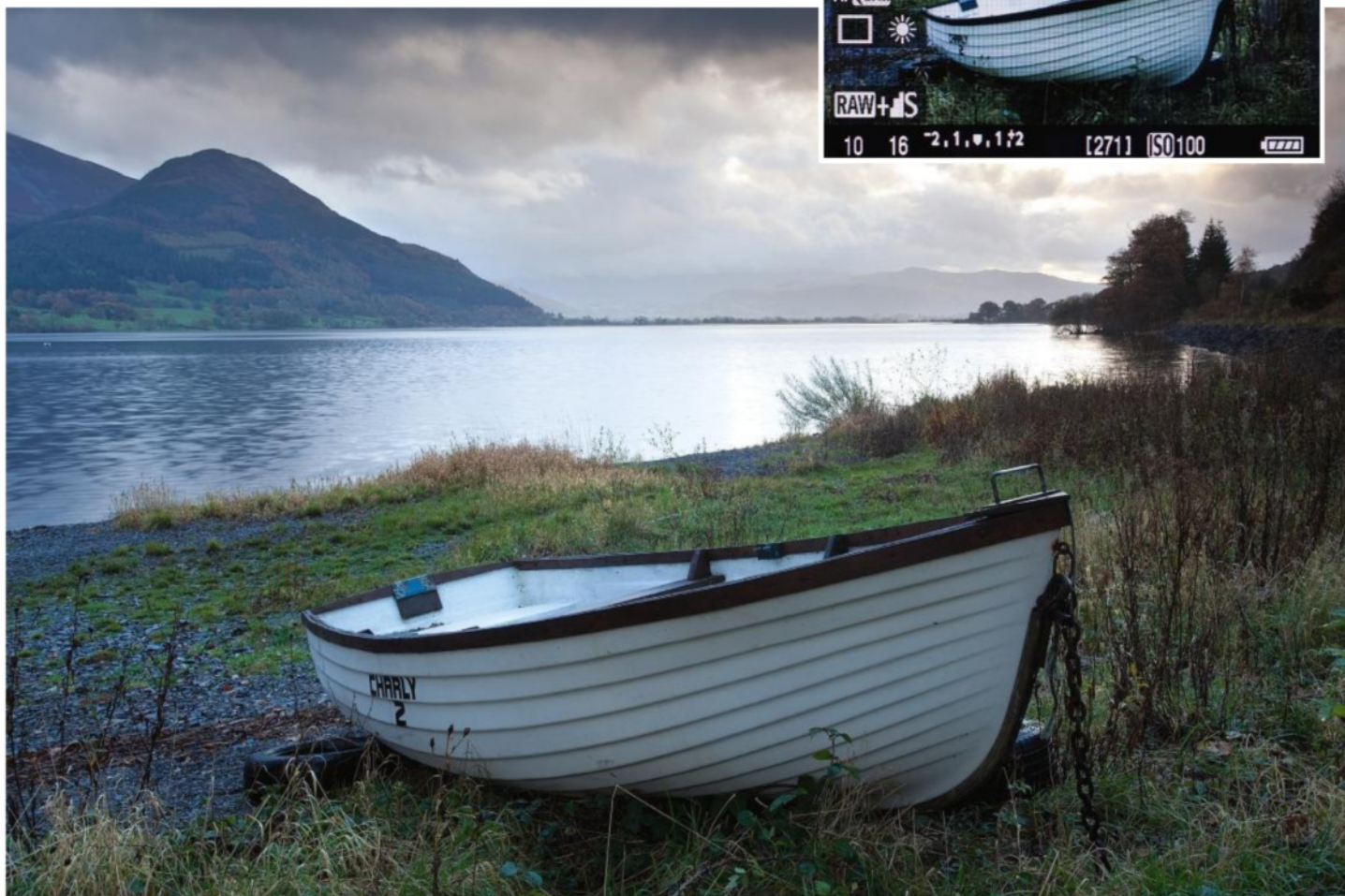
Shooting with live view

Craig Roberts lays out the reasons for using live view, and reveals how best to do it

LIVE view was first seen on digital compact cameras because, as they lacked a traditional viewfinder, this was the only way to view a scene before taking a picture.

As rear LCD screens on DSLRs got bigger with each new model, manufacturers soon saw live view as a must-have feature. The first interchangeable-lens DSLR to feature this

was the Fujifilm FinePix S3 Pro, although live view was only black & white until Olympus's E-410 and E-510 of 2007. Today it's pretty standard, even on inexpensive models. If it's a feature you have yet to fully investigate, you should, because live view is a very useful addition to your camera with a great many uses.



EXPOSURE SIMULATION WITH LIVE HISTOGRAM

BEING able to see an image immediately after capture is one of the most useful aspects of digital photography. However, live view takes this one step further and allows you to see the final result even before you take the picture. With your live view option set to its exposure simulation mode, you will get a real-time preview

of how the scene will be exposed once you press the shutter. A change to the aperture or shutter speed will darken or brighten the image on-screen accordingly. What's more, you will have option to display a live histogram on the screen as well, giving a visual representation of the light and dark elements in the scene.

Use the live histogram to see if the foreground is showing enough detail, whether you need to add a graduated filter to the sky, or just to see if the image is going to be overexposed with the current settings. By using the live view preview and the histogram display you can get every image spot-on, and eliminate the guesswork.



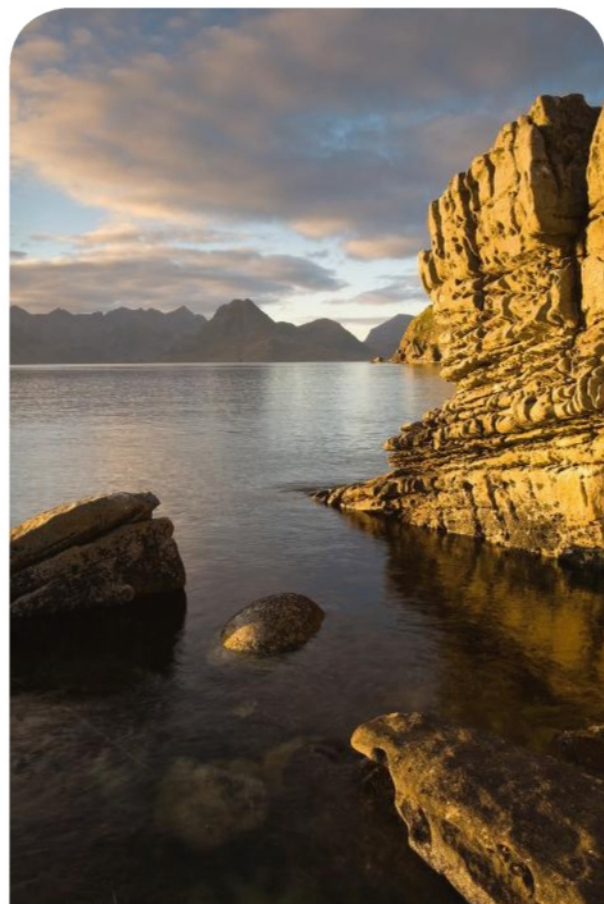
WHEN it comes to focusing on telephoto subjects or macro subjects, perfect technique is essential. Depth of field is at its minimum in both instances so precise focusing is a must to avoid pictures only worthy of the bin. Even good vision, or adjustment of the dioptre control on the camera (if you wear glasses), may not be enough to ensure sharp images, and autofocus isn't ideal in all situations.

Well, now you can use live view to get your focus pin-sharp on the main focal point, and this is useful when the camera is mounted on a tripod. By zooming into the image on-screen, you can get a 5x or 10x magnified view of the subject. Then you can move the focusing square around the screen to concentrate exactly on the area



of the subject you want to be pin-sharp. In that way, you can guarantee the image is as sharp as it can possibly be.

If you check this against the image where you focused by eye through the viewfinder you may be shocked by just how 'out' your focusing can be.

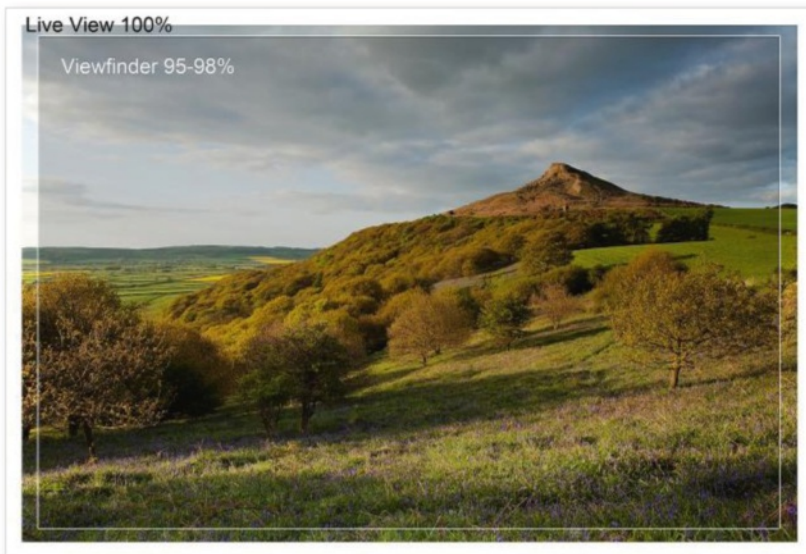


AUTO MIRROR-UP FOR SHAKE-FREE IMAGES

WHEN shooting images with the camera on a tripod, we are trying to capture photographs with the best possible image quality. Therefore, we shoot with low ISO settings, optimum middle apertures, keep the camera rock steady with a decent tripod and fire the shutter with a cable release rather than press the shutter with a finger. There is, however, one other factor that can spoil the image in terms of sharpness, and that's the movement of the internal mirror.

As the mirror swings out of the way to allow the light to reach the camera's sensor, this movement can cause a small vibration that may slightly blur the image. Although you may not notice it on small prints, looking at an image at 100% on-screen or a large print will reveal the slight softness – it is especially noticeable on telephoto shots.

Using the mirror-up function in shots taken with a telephoto lens eliminates this problem, but the setting is often buried away in the camera's menu and not easy to engage. When you activate live view, however, you will hear the mirror flipping up out of the way so you can see the image on the camera's LCD screen – this is effectively the mirror-up function in action. When you take a picture, all you will hear is the shutter firing and your image will be shake-free – the mirror-up function, without the hassle of hunting through the menu system!



100% VIEW

VERY few digital SLRs carry viewfinders that give you a 100% view of what you are looking at, and are therefore not as accurate as you might think. Most allow you to see 95-98% of the scene, so any resulting

images might need a slight crop should something appear at the edge of the frame that you didn't otherwise notice. Switch to live view, however, and it is a different matter. Now you get a clear 100% view on-screen, and you can see exactly as the lens sees, and exactly as the sensor will record it.



of the most useful compositional techniques is the rule of thirds, in which you divide the frame into thirds with four criss-crossing lines. While this sounds easy in theory, on location it can be harder to visualise than you think.

Again, your camera is ready to help: just switch on the rule-of-thirds grid to overlay the live view scene. Now you can compose the scene exactly according to the rule of thirds, placing the key subject on the point where the grid lines cross, or the horizon along a third line, all via the screen rather than through the viewfinder.

GRID LINES TO AID LEVEL HORIZONS

LEAVE the grid view on and you'll find it has a second use. Not only does it aid composition and the positioning of the horizon, but it can also help you to confirm that the horizon is straight. It's surprisingly easy to get a wonky horizon when viewing the scene through the viewfinder, and yet this shows up like a sore thumb back home when viewed full size on



ALL PICTURES © CRAIG ROBERTS

the computer screen. Using the live view grid, you can check it in-camera before you take the shot, even without using a spirit level.

The vertical grid lines allow you to check that your vertical lines are straight too, which is essential when shooting architecture. There's nothing worse than a building that looks like it's about to fall over – caused by tilting your camera up for the shot. Check the lines of the building against the grid and be sure that the structure is as straight as the architect designed it.



GRID LINES TO AID COMPOSITION

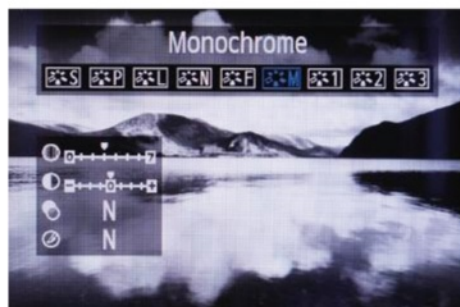
AS WELL as learning how to use the controls and settings on your camera, you have to take into account other major factors when taking a picture, such as composition. One

BLACK & WHITE PREVIEW

WHILE colour photography is the perfect choice for most subjects, sometimes only a black & white treatment will suit. However, as we naturally see the world in glorious Technicolor, trying to *visualise* a subject in black & white is not always easy. Well, your camera can help you out with that conversion as the live view display will show you a black & white version of the scene before you even take the picture.

To do this, change the picture style setting to monochrome, which will allow you to see the image in shades of grey. If you take the picture, the black & white effect will only affect the JPEG files and any raw files that you take will still record the scene in colour.

'As we see the world in Technicolor, trying to visualise a subject in b&w is not always easy'





WHITE BALANCE PREVIEW

IN THE same way that the live view display previews the effect of your exposure settings on the image, it will also show you the effect of changing your white balance before you take

the shot. By switching to live view, and then flicking through the various white balance settings, you'll see that the live image on-screen shows the effect of these changes as you make them

so you can choose the correct white balance setting with precision. Choose the cloudy setting and you'll see that your subject looks slightly warmed up, while selecting tungsten will correct

the image if you're shooting under artificial light. Don't forget that you can also use white balance settings creatively to warm up or cool light at dawn or dusk.



EASIER VIEWING IN LOW-LIGHT CONDITIONS



EXPOSURE simulation, which gives a real-time image of the scene on the live view screen and allows you to preview the exposure you have set, can also be useful when shooting in low-light conditions. The live view display compensates for the light levels and gives a much brighter view on-screen than would be seen

through the viewfinder, which aids composition and framing. The same feature can also be extremely useful when shooting with a 10-stop ND filter. With such a dense filter over the lens virtually nothing can be seen through the viewfinder, but often the live view image can be boosted bright enough to compose the image.

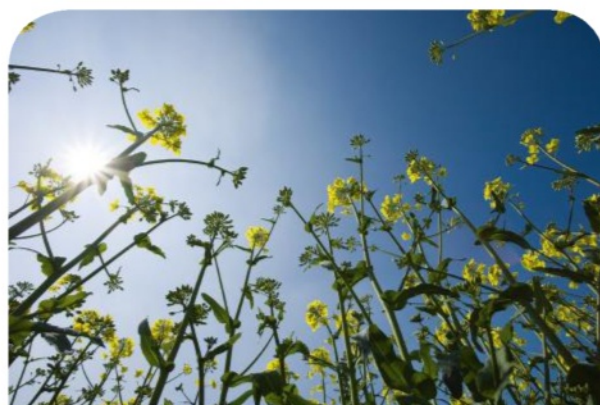


DEPTH OF FIELD PREVIEW



CHECKING depth of field on a DSLR is not the easiest of tasks. Many cameras have a depth of field preview button that takes the aperture down to the selected setting. This then allows you to look at this stopped-down view through the viewfinder. In principle, this is meant to show you just how much of the picture will be in focus with that selected aperture. In reality, you simply end up looking at a very dark scene, which can make it very difficult to see the precise depth of field available.

With live view you can do the same thing, but instead of a dark viewfinder you'll see the correctly exposed image on the rear LCD screen. This is because the camera adjusts the brightness of the screen to compensate for the reduction in the aperture size, and therefore gives you a much better way to judge the depth of field at the chosen aperture. Change the aperture to see parts of the scene fall in and out of focus, which will allow you to tailor the depth of field to a precise degree.



EASE OF LOW-LEVEL SHOOTING

SEEKING a very low angle could be just what is required to give you that unique view of a familiar subject. However, viewing the scene through the viewfinder from this low angle could leave you not only looking a little daft, but also with dirty clothes from lying on the ground – or it might just be physically impossible to do so. In these situations, you can switch on live view and avoid putting your back out.

The same technique can be employed when shooting up high. Maybe your tripod is taller than you are, or perhaps you want to shoot above head height to see over a crowd. In these situations it's again impossible to put your eye to the viewfinder, so instead of just guessing switch to live view to see what you're shooting.





FACE-DETECTION AF

NOT ALL DSLRs have embraced the technology seen in many modern compacts, with one such feature being face detection. While this is available via the viewfinder in the Nikon D800, for example, in the Canon EOS 5D Mark II it is not – although it is possible in live view, much like with a digital compact. It is a very useful feature when taking pictures of people. By switching face-detection AF on when using live view you can make sure that the camera tracks a subject's face and focuses the lens on the person in the image.



BATTERY CHARGE

LIVE VIEW drains the camera's battery, and constantly using it can shorten the battery charge by around 80%, so it's best to use it sparingly. Also, switch live view off when you have finished. If you don't, and if you haven't set up the auto shutdown on your camera, then it will drain the battery rapidly.

On some models, using live view can apparently add excess noise into the image as the sensor heats up and is charged prior to taking the shot. I haven't encountered this myself, but it is perhaps something to be aware of and is another reason to switch off live view prior to shooting so that the sensor has a chance to cool down again.

LIVE VIEW VS VIEWFINDER

THE TRADITIONAL viewfinder hasn't been killed off by live view – not by a long shot. It can be said that using the rear LCD screen to compose your images detaches you from the scene, whereas a viewfinder draws you into the scene and helps you to visualise the environment in a more connected way. The rear LCD

also suffers in bright sunlight, which can make it difficult to see. The viewfinder, on the other hand, blocks out extraneous light and provides a clearly defined frame around your subject.

While live view is fine for when the camera is mounted on a tripod, using it to shoot handheld is a less than ideal way of working. If you have ever used a

digital compact, you'll know that you shoot with the camera up in the air and held at arm's length in front of you. This can add to the problem of camera shake, whereas using the viewfinder encourages you to tuck your elbows in and hold the camera firmly to your face, providing a much more stable shooting stance.

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AskAP

Let the AP team answer your photographic queries

CAPTURING CYCLISTS

Q Thrilled with the action at this year's Tour de France, I am planning to head to Yorkshire for the British stages in 2014. What do you think is the best lens to use on my Nikon D7000 to capture the riders rushing past? As a once-in-a-lifetime experience, I don't mind saving to get something decent. **David Escott-New**

A It's impossible to answer this question without knowing what type of shots you want to take. If you want to create an image that emphasises the claustrophobic, tightly packed nature of the riders, for example, then a telephoto lens would be my recommendation. The narrow viewing angle would really allow you to pack the frame with cyclists, while the 'compression effect' associated with telephoto lenses would enhance the sense of them riding 'on top of each other'. On the other hand, getting low down with a wideangle lens could produce totally different, yet equally exciting images, with a real 'up close and personal' dynamic to them. And then there is everything in between.

Perhaps the first step is to decide what you are looking to shoot, and



take it from there. Visit a few smaller-scale races over the next few months and, using the equipment you already have, explore different angles and approaches. Experiment with the distance you shoot from, the focal lengths you use, and the shutter speeds and apertures you set, so you get as broad a range of 'treatments' as possible. By assessing your images you'll be able to see what works and what doesn't, as well as the type of image you prefer. This, in turn, will help when it comes to deciding which lens (or lenses) will be most beneficial to you when it comes to next year's event.

By all means ask again once you've narrowed your requirements down, but at the moment I could recommend anything from a fisheye to a super-telephoto. You would be able to get great shots with both, but they might not be what you're after. **Chris Gatum**

COPYRIGHT CONUNDRUM

A Regarding your answer to Alistair Graham on copyright infringement (*Ask AP*, AP 14 September), Cairn Energy PLC is a UK company and Cairn India is a subsidiary. I am sure Cairn's PR department would be horrified to find that one of its subsidiaries was using a photo without

copyright permission. To be fair, it was probably an Indian advertising agency that lifted the photo and used it – Cairn would probably have relied on them to use copyright-free material. My advice to Alistair would be to contact Cairn UK and ask them to sort it out (in the nicest possible way, of course). He may end up getting work from them! **Mike Raeburn**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

TIFF VS JPEG

Q While chatting to a friend about raw files and JPEGs, we talked about what we would see if we zoomed into the two images at the same rate. The assumption is that they are from the same photograph, with one being the full raw file converted to a TIFF, and the other being the raw file converted to a JPEG at the lowest resolution (say, 63MB and 520KB respectively). Would we see 'square' pixels at the same time in each image as we zoomed in? What effect/benefit does the extra size of the TIFF file have? Will the small JPEG file contain significantly less detail? My friend was, I now think, correct in saying that we would see pixels in each image at the same time, but can you give some simple explanation of what is going on here so that I can understand?

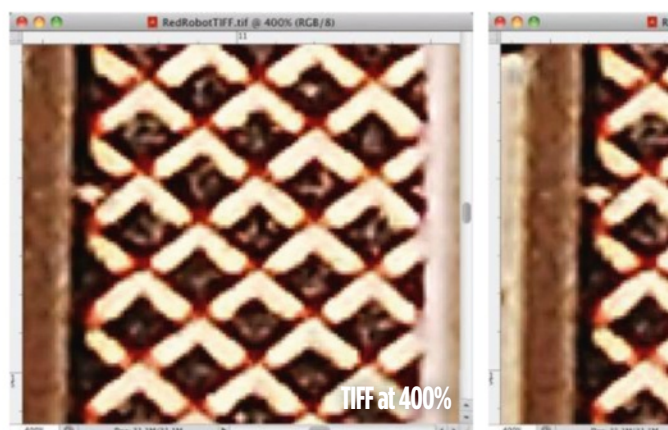
Dave Smith and Tim Mallorie

A There are a lot of questions here, but what this really seems to boil down to is, 'How much better is a TIFF than a JPEG?' I'll cover the origins and basic differences in this week's *Glossary* (see right) and look at the practical differences here. Before I begin, though, allow me to clear one thing up: JPEG compression is not the same as JPEG resolution in the 'number of pixels' sense. You can compress a JPEG containing 4000x3000 pixels, for example, by a small amount to retain image quality or a heavy amount to produce the smallest file size, but in both cases it would still have a resolution of 4000x3000 pixels – the difference would be the compression applied and the resulting file size (in MB or KB).

Let's illustrate this using five image files, all from the same original. One has been output as a TIFF file, and the other four saved as JPEGs, using each of Photoshop's compression options (Max, High, Medium and Low). In all cases they have the same resolution of 3072x3543 pixels, but while the TIFF file takes up 32.7MB of space on my hard drive, the JPEGs occupy 1.9MB, 983KB, 545KB and 442KB respectively.

If we magnify all these images to 200% then pixels start to appear, as we would expect. The pixelation is equal in all the images because the pixels are the same size. If we enlarge the images to 400% (see below) it's the same result: the pixelation

If JPEG images are compressed too much, it can significantly impair image quality



AP GLOSSARY

TIFF and JPEG

We've seen the difference that these two standard file formats can have on an image, but what exactly do they stand for?

TIFF The Tagged Image File Format is one of the longest-standing image file formats, dating back to the mid-1980s and the emergence of desktop publishing and Apple Macintosh computers. It was created by the software developer Aldus, at a time when digital technology was still in its infancy, and various hardware and software manufacturers were developing proprietary file formats. Aldus, however, needed a single universal image file format that could be used with its PageMaker desktop publishing program, so it developed the TIFF.

For photographers, the main appeal of the format is that it is uncompressed, so every pixel in an image is given its own unique value. This produces large file sizes, but optimum image quality.

JPEG Developed by the Joint Photographic Experts Group (from which

it gets its name), the JPEG file format was developed in the early 1990s to deal with the increasingly large file sizes being generated by digital cameras. The aim was to allow more images to be squeezed onto media that was, at the time, both expensive and limited in its capacity. To achieve this, the image is compressed using 'lossy' compression that discards some of the data, and how much data is lost depends on the level of compression applied.

Typically, the image is broken down into 'blocks' of 8x8 pixels, which are then 'simplified' (using 'lossy' compression). This is where the data loss occurs. The 8x8 block is then compressed a second time (this time using lossless compression) before it is saved. The net result is an irreversible loss of detail and the risk of JPEG artefacts being introduced into the image, but a much reduced file size is produced.

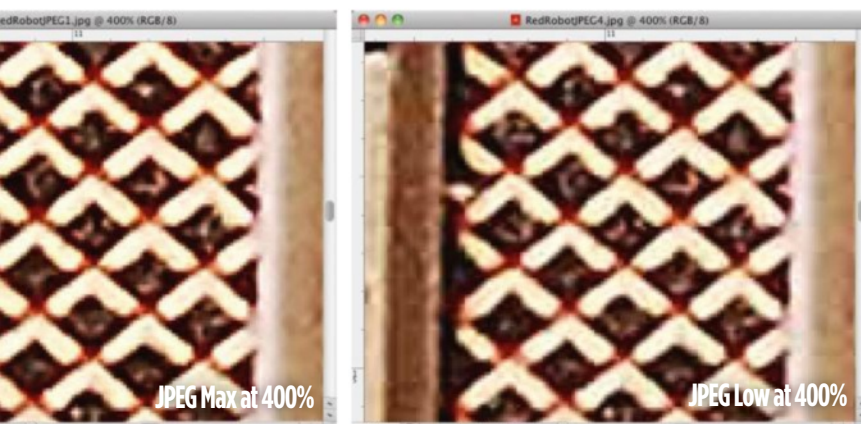
is more evident, but the actual pixels are the same size in each image. So, to answer part of your question, the file format has no impact on the pixels in terms of their size and how 'visible' they are when you zoom in.

What impacts the images more is the level of JPEG compression. When the amount of compression is high, distinct 'squares' start to appear, adding a larger grid-like structure to the image. This is purely a result of the JPEG compression (see *Glossary*), but it demonstrates how the lossy compression has a fundamental – and detrimental – effect on the image data.

As a result, a TIFF file is always preferable to a JPEG if maximum image quality is desired. Although a small amount of JPEG

compression may not have too detrimental an effect, the 'loss' suffered when you save a JPEG is cumulative, so saving, opening and resaving a JPEG will compress and degrade the image for a second time. A TIFF file can be opened and resaved as many times as you like, without consequence.

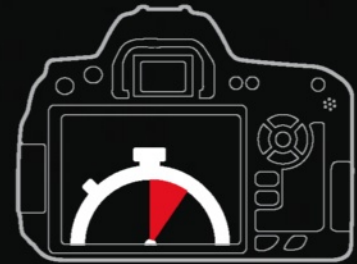
I would suggest that you and your friend use TIFF as your 'standard' file format once your images are on your computer. Even if you shoot high-quality JPEGs in-camera, it is worth resaving them as TIFFs so that any editing work you do won't be compromised when you resave the image. If you want to email the picture, you can produce a high-quality (low-compression) JPEG specifically for that purpose. **Chris Gatcum**



DSLR*

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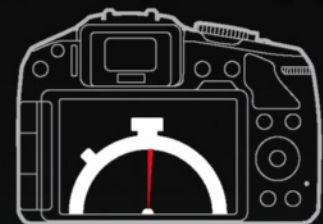


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Images from the Sony Xperia Z1 have good dynamic range and the auto white balance produces natural tones, particularly in daylight conditions

Sony Xperia Z1

It has a 20.7-million-pixel, compact-camera-sized sensor and 27mm f/2 lens, but just how good are images from the **Sony Xperia Z1**? **Richard Sibley** finds out

DATAFILE

RRP
£599.99
Sensor
1/2.3in (6.17 x 4.55mm),
20.7-million-pixel Exmor RS
Output size
3936 x 5248 pixels
File format
JPEG, MP4 Movie
Lens
27mm f/2 (equivalent)
Sensitivity
ISO 160-6400
Exposure modes
Program AE
Exposure metering
Multi, centreweighted, spot
White balance
Auto, 6 presets and manual
LCD
5in, 1920 x 1080 pixels
Focus modes
Touch AF, auto, face
detection
Memory card
Micro SD
Power
Rechargeable DB-100
Weight
170g
Dimensions
144 x 74 x 8.5mm

WHEN you look at its specification, the Sony Xperia Z1 features an impressive camera for a smartphone. Crammed inside a body that is only 8.5mm thick is a 20.7-million-pixel, 1/2.3in (6.17x4.55mm) CMOS sensor. This is the same sensor size as that found in a typical consumer compact camera, and it is quite significant that larger sensors of this kind are starting to find their way into mobile phones. Of course, Sony isn't the first to do this: the Nokia 808 PureView uses an even larger 41-million-pixel, 1/1.2in sensor, albeit in a significantly thicker phone.

No only does the 20.7-million-pixel resolution of the Xperia Z1 promise a high level of detail and the ability to make large prints, but it also enables the camera to have an 8x digital zoom mode. At the 3x setting the camera produces images of 8-million-pixel resolution, which is the same resolution as the camera in the new Apple iPhone 5S.

With more pixels than the majority of camera phones, plus a larger sensor, a 27mm f/2 Carl Zeiss-branded lens, and a 5in, 1920x1080-pixel screen capable of displaying more than 16 million colours, the Sony Xperia Z1 looks great on paper – but what are the images like?

IN USE

The manual settings on the Xperia Z1's camera are fairly limited, but you can adjust exposure compensation, white balance, ISO sensitivity, metering mode and the AF point. There is also the option to set a 2sec or 10sec self-timer. Overall, it is a reasonable

selection of settings given that this is a smartphone and not a compact camera.

Changing the settings via the large touchscreen is easy, with all the items in the menu in logical locations and easy to find. Large, detailed, bright and with excellent colour rendition, the screen itself is lovely, and images look great when displayed on it.

IMAGE QUALITY

In good light with bright blue skies and a nice level of contrast, the Xperia Z1 produces great images with pleasing colours and contrast. Even in dull light, the contrast curve of the camera pushes the shadows slightly to produce better images than the live preview shown on-screen. There is also a wealth of Android apps available to help create HDR images should you need to get a little more from the camera.

Despite the high resolution of the sensor, however, the images are a little disappointing in terms of detail. The JPEG compression and noise reduction seem to be set very high, resulting in a lot of artefacts appearing in foliage and a lack of detail in textured surfaces. For a 20-million-pixel camera, the Xperia Z1 didn't perform very well in our resolution chart test, resolving only what we would expect from an 8-million-pixel camera.

However, it does appear that the Xperia Z1 is capable of resolving more detail, as some lines further up the resolution chart are visible. It seems that the camera is heavily compressing the images it produces, which is adversely affecting the level of detail the pictures contain. **AP**



Verdict

THE SONY Xperia Z1's super-fast quad-core processor, stunning screen and slim profile make it a great phone for displaying photos. Its camera performs well in low light, thanks to its f/2 lens and maximum ISO 6400 sensitivity, but images look no better than those from an 8-million-pixel camera phone.

The colours and contrast in images look fantastic, and the dynamic range is good for a smartphone, but there doesn't seem to be much advantage in having the higher-resolution sensor. Combined with the new Sony Cyber-shot DSC-QX10 smart camera, the full potential of the Xperia Z1 is realised, but the QX10 is compatible with most smartphones.

The Xperia Z1 is a great phone, but as a camera image quality does not live up to the promise of its specification. A firmware update to reduce the image compression would make all the difference, and improve our star rating.



SONY, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

Professor
Newman
explains...

Depth of field

Professor Bob Newman provides an overview of what photographers should consider when managing depth of field

ALTHOUGH I have already written a couple of articles about depth of field over the past couple of years (AP 7 May 2011 and 13 October 2012), it's a subject that both fascinates and confuses photographers so it deserves further explanation. Depth of field control is one of the markers that people will often use to recognise a photographer who has progressed beyond the beginner level. Modern cameras can automate exposure management and provide preset picture styles, but as yet they won't automatically deal with depth of field.

WHY MANAGE DEPTH OF FIELD?

I have participated in discussions where the topic has been whether shallow depth of field is 'good' or 'bad'. I believe this is all rather futile because a good photographer will utilise depth of field to get the desired pictorial result. Creativity being what it is, there is no single style of result that is universally 'good'. The aim must therefore be to visualise the final image in terms of what deep or shallow depth of field will bring to it, and then manage depth of field to get that result. In terms of 'shallow' depth of field, what we are actually looking for is what would be better called 'selective defocus'. In other words, we want just a small part of the image to be in focus and the rest to be out of focus, either a little or a lot. For instance, Figure 1 is a picture of a cornflower in a poppy field. By keeping the cornflower in focus and selecting a very narrow depth of field, the poppies have been transformed into a near abstract background for the cornflower.

BASIC THEORY

In theory, a lens brings the image of a point into focus only at one position in space. Unless the sensor is positioned exactly at that point, the image of the point will not be sharp. The focusing mechanism of a lens shifts the position of the image point at the focused distance so that it is exactly on the sensor. If the image point is a little in front of or behind that position, the point will be rendered as a spot and the spot will be larger the further the sensor is from the point of focus. The size of that spot also depends on the angle of the cone of light projected from the lens, which in turn depends on the f-number of the lens. The smaller the f-number (larger aperture), the wider the cone will be, and the larger

Fig 1



Extremely narrow depth of field gives the background an abstract look

will be the image of the point.

From figure 2 it's apparent that there is only one point that is truly in focus, which at first sight would make it appear that there is no depth of field available at all. The way to allow some depth of field is to realise that there is a disc size that is perceptually acceptable as a sharp 'point'. This disc is called the 'circle of confusion' or COC. There is no set size, as what is perceptually acceptable depends on many factors – an individual photographer's own standards, the size and viewing distance of the final image, and the magnification involved. Once one has chosen a size for the circle of confusion, it directly determines the depth of field, as shown in figure 2. By analysis of the geometry it is possible to determine the near limit and far limit of the depth of field, when focused at a specific distance, as follows:

The near limit is given by the equation

$$D_N = \frac{S}{1 + Nc (s-f)/f^2}$$

and the far limit by

$$D_F = \frac{S}{1 - Nc (s-f)/f^2}$$

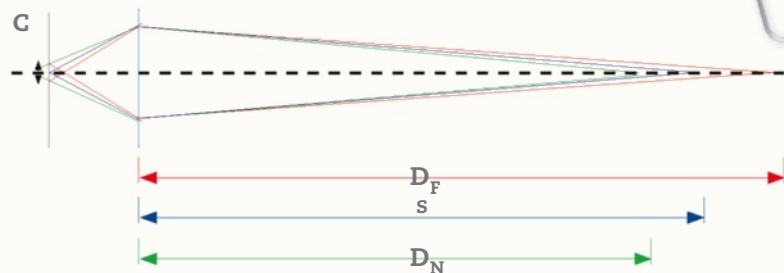
Here, f is the focal length of the lens, S is the focused distance, N is the f-number of

the lens and c is the diameter of the circle of confusion.

Looking at the equations, we can see that the depth of field extends both sides of the focused distance by a proportion $Nc (s-f) \div f^2$. At long distances, where the focal length is just a small fraction of the subject distance, this reduces to approximately $Ncs \div f^2$. Thus, depth of field increases as the focused distance increases. Also, we can see that it increases as the f-number gets bigger (the aperture gets smaller) and decreases with focal length – two of the well-known facts about depth of field.

It is also worth looking at the effect of sensor size on depth of field. Let's define p as $1 \div CF$, where CF is the conventional 'crop factor' between formats (as usual, the crop factor is larger the smaller the format). To take a similar photograph on both, it will be necessary to change the focal length by a factor p , and also, because the frame is smaller, we will also need to magnify it more to produce the same size output, so we will also change the circle of confusion by the same factor. Our depth of field term now becomes $Npcs \div p^2 f^2$, which reduces to $Ncs \div p f^2$. Bearing in mind that p is $1 \div CF$, what we have done is to increase the depth of field factor by the crop factor. If we wanted the same depth of field, we would need to reduce the f-number by CF in order to redress the balance.

Fig 2



Point objects closer or more distant than the point of focus form a disc image rather than a point. The maximum acceptable size of this disc image to be called sharp is called the 'circle of confusion' ('C' in this diagram)

DEPTH OF FIELD AND DIFFRACTION

As we have just seen, depth of field is dependent on f-number. Another phenomenon that is dependent on f-number is diffraction blurring. Diffraction is the effect whereby light will tend to fan out as it passes through an aperture, and the smaller the aperture the more the light spreads and thus the greater the blur associated. The size of a rendered point is increased by diffraction directly in proportion to the f-number – that is, a bigger f-number (smaller aperture) causes more blur. Again looking at the effect of diffraction on different sensor sizes, in order to get the final image as sharp as one from a larger sensor it is necessary to reduce the diffraction blur by the crop factor in order to cater for the additional magnification. This means that different-sized sensors will produce the same diffraction blur when the f-number used to take the image is related by the f-number, which is the same condition required for them to have the same depth of field. Thus, there is no escaping diffraction blur, whatever the sensor size. Closing down the aperture to

increase depth of field will always increase diffraction blur, and the diffraction blur will be the same at the same depth of field, whatever format you use.

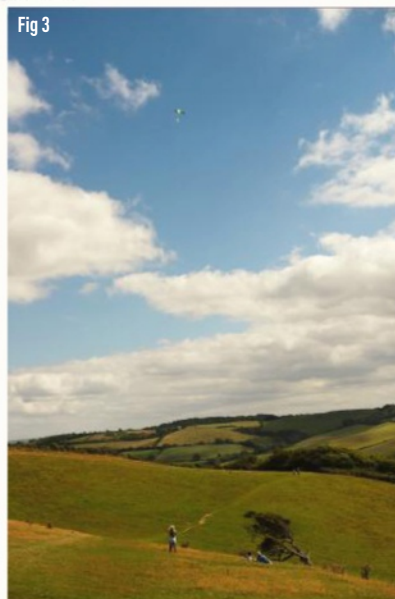
THE HYPERFOCAL METHOD AND THE MERKLINGER METHOD

The discussion above relates to how much depth of field you will get, but does not directly tell you where to focus. There are two different methods commonly in use for selection of focusing point. The most widely used is the hyperfocal method. The hyperfocal distance is the point of focus which will maximise the depth of field with a given focal length lens at a particular aperture. The hyperfocal distance can be calculated using the formula

$$H = \frac{f^2}{Nc}$$

where H is the hyperfocal distance and the other terms are as defined above. Hyperfocal technique essentially involves selecting an f-number, which will give

Fig 3



The point of focus is on the horizon meaning to keep it sharp. Even though this was taken at f/4, the kite is far enough away that it is sharp

sufficient depth of field, and then setting the focus distance to the hyperfocal distance.

Hyperfocal technique ensures that the depth of field is maximised, but doesn't ensure that everything is maximally sharp. As can be seen from figure 2, the circle of confusion when applied to a great distance can blur quite large objects, which is often seen in quite blurry distant detail using the hyperfocal technique. The alternative, promoted by Harold Merklinger, is to focus on the distance, usually the furthest object of interest, and then set the aperture size to ensure sufficient clarity of close objects. The two images in figures 3 and 4 show the effect. Both have sharp horizons. In figure 4 the aperture chosen was slightly too large and the tree looks blurred when enlarged. **AP**

Fig 4



Here the point of focus is also on the horizon, but the tree is too close to be completely sharp at f/4



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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KENKO MC77 ELEMENT 2x TELECONVERTER	MINT BOXED £280.00
CANON 540 EZ FLASH + INST	MINT-BOXED £59.00
CANON 540 EZ FLASH + INST	MINT-BOXED £59.00
CANON 420 EZ FLASH	MINT-BOXED £59.00
CANON ANGLE FINDER B	MINT BOXED £790.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT-£1,115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT-£690.00
SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASS	MINT BOXED AS NEW £445.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM	MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £325.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT-£225.00
SIGMA 16mm f2.8 EX DG MACRO SHARP LENS	MINT BOXED £295.00
SIGMA 60mm f2.8 MIRROR LENS MC MACRO	EXC++ £350.00
SIGMA 10 - 20mm f4.5/5.6 EX DG HSM	MINT CASED £295.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM + HOOD	MINT CASED £395.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG	MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT-BOXED £299.00

Contax 'G' Compacts & SLR & Ricoh

SIGMA 28 - 300mm f3.5/6.3 ZOOM MACRO	MINT+HOOO £79.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD	MINT-£59.00
SIGMA 170 - 500mm f5.6/3 APO COMP WITH HOOD	MINT-CASED £395.00
TAMRON 28 - 75mm f2.8 XR Di I LD ASPHERIC	MINT BOXED £245.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT-£395.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00
CANON AUTO BELLows	MINT £99.00
CONTEX G2 BODY WITH STRAP & MANUAL	MINT-£399.00
CONTEX G1 BODY	MINT-£189.00
CONTEX TVS TITANIUM COMPACT ZOOM + CASE	MINT-BOXED £189.00
CONTEX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTEX 21mm f2.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £695.00
CONTEX 28mm f2.8 BIOGON T* + FLT & CONTEX HOOD/CAP	MINT CASED £295.00
CONTEX 35mm f2.8 PLANAR T* + FLT & CONTEX HOOD/CAP	MINT CASED £365.00
CONTEX 90mm f2.8 SONNAR "G" + HOOD	MINT BOXED £219.00
CONTEX 90mm f2.8 SONNAR "G" + HOOD	MINT BOXED £219.00
CONTEX 114 FLASH FOR G1/G2	MINT CASED £65.00
CONTEX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTEX G01 DATABASE FOR CONTEX T3	MINT-BOXED £99.00
CONTEX SA-2 FLASH ADAPTOR	MINT-BOXED £65.00
CONTEX TITANIUM FILTERS,HOODS,AND CAPS FOR G	PHONE IN STOCK PHONE
CONTEX AX AUTOFOCUS BODY (RARE NOW)	MINT-£399.00
CONTEX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTEX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTEX 28mm f2.8 DISTAGON T* MM	MINT BOXED £225.00
CONTEX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT BOXED £95.00
CONTEX 50mm f1.7 PL PLANAR T*	MINT BOXED £195.00
CONTEX 85mm f1.4 PLANAR MM	MINT-£425.00
CONTEX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTEX TLA 280 FLASH	MINT-£95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £299.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,195.00
LEICA M6 BLACK BODY	EXC++ BOXED £695.00
LEICA M4-P TITAN TENSARY 1913-1983	MINT-BOXED £1,495.00
LEICA M4 P BLACK BODY	MINT-BOXED £995.00
LEICA M4 2 BLACK BODY	EXC++ £495.00
LEICA M4a BODY SER No 12659X CIRCA 1970	MINT-£575.00
LEICA M4a BODY SER No 14111X/CIRCA 1975-76	EXC++ £475.00
LEICA III BODY SER No 1816X/CIRCA 1945 NEEDS SERVICE	EXC++ £179.00
LEICA IIR BODY DELAYED ACTION	EXC++ £299.00
LEICA IIR WITH SCM f3.5 ELMAR	MINT-£575.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT-£795.00
LEICA CL BODY	MINT-£495.00
MINIOTA CLE WITH 40mm f2.8 ROKOR	EXC++ £495.00
MINIOTA CLE BODY COMPLETE WITH CASE	EXC++ £495.00
LEICA STANDARD CHROME WITH CASE	EXC++ £295.00
LEICA FIT MINIOTA 40mm f2.8 ROKOR	MINT CASED £295.00
LEICA FIT MINIOTA 90mm f4 ROKOR	MINT CASED £295.00
LEICA 50mm f2.8 SUMMICRON BLACK LATEST NOT 6 BIT	MINT BOXED £1,175.00
LEICA 90mm f2.8 SUMMICRON CHROME M	MINT CASED £1,295.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT BOXED AS NEW £875.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++ IN KEPPER £179.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS	EXC++ £275.00
LEICA 135mm f4.5 Hektor + HOOD M MOUNT	EXC++ £195.00
LEICA 135mm f4.5 Hektor IN KEPPER	EXC++ £195.00
LEICA 90mm f4 ELMAR BLACK SCREW	MINT-£495.00
LEICA 135mm f4.5 Hektor + HOOD SCREW	EXC++ £495.00
LEICA HANDGRIP FOR M8/M9 etc	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICA RS BODY BLACK	EXC++ BOXED £299.00
LEICA FLEX SLR BODY CHROME	MINT BOXED £299.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 70 - 210mm f4 VARIO EL MAR R	EXC++ £395.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 BINOCULAR WITH CASE	MINT CASED £125.00
ZEISS DISCOPE 65 F1" BINOCULARS, 15x45 E/PIECE CASE	MINT £975.00
SWAROVSKI 8 x 50 SLC "B" ANGLE WITH CASE	MINT-BOXED £699.00

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA I	MINT BOXED £125.00
VOIGTLANDER 21mm f4 BLACK WITH 21mm FDR+ M RING	MINT BOXED £395.00
VOIGTLANDER 35mm f1.7 ULT ASP + FILTHOOD+ M RING	MINT-£395.00
VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER	MINT-£395.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SLIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT-£115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS	MINT BOXED £199.00

Medium & Large Format

BRONICA ETRSI COMP WITH 120 BACK,75mm f5.6	MINT-£245.00
BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIP	EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm f5.6 + 120 BACK	EXC++ £175.00
BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA 40mm f4 ZENZANON MC	EXC++ £125.00
BRONICA 50mm f2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON MC	MINT-BOXED £125.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.00
BRONICA ETRSI 120 BACK	MINT-£575.00
BRONICA ETRS/ETRS POLAROID BACK	MINT £99.00
BRONICA AEI METERED PRISM	MINT-£99.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASED £99.00
BRONICA MOTOR WINDER E	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON S	MINT-£165.00
BRONICA SQA + 80mm f2.8 S, PRISM FDR,BACK, GRIP	MINT-EXC++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £395.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA/110 POLAROID MAGAZINE BACK	EXC++ £450.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
FLUJ 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FLUJ GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00

MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT-£195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4.5 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT-£99.00
MAMIYA RZ 67 PRO II BACK	MINT £99.00
MAMIYA 220 BACK FOR RZ 67	MINT-£95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT-£265.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT-£225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT-£695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT-£575.00
WISTA TYPE N 4.5mm TITR FILM HOLDER FOR 6x7	MINT-BOXED £175.00
YASHICAMAT 1246 COMPLETE WITH CASE	EXC++ £199.00
YASHICAMAT 1246 COMPLETE WITH CASE	MINT £245.00

Hasselblad

HASSELBLAD 903XC COMP WITH 80mm CF + A12 BACK	MINT-£825.00
HASSELBLAD 903 Cui BODY + WLF	MINT-£495.00
HASSELBLAD 5000C + 80mm f2.8 T* + HOOD BLACK	MINT-£675.00
HASSELBLAD 5000C BODY WITH 80mm f2.8 T* + HOOD	MINT-£695.00
HASSELBLAD 500C COMPLETE WLF/BACK/LENS	MINT-£699.00
HASSELBLAD 90mm f4 FOR X/PAN	MINT-IN KEPPER £695.00
HASSELBLAD 500E/II BODY + A12 BLACK BACK	EXC++ £299.00
HASKON 10.5mm f2.8 "F" FLE DISTAGON + HOOD	MINT BOXED £399.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £375.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK BLACK WITH D/SLIDE HOLDER	MINT BOXED £245.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500M/503 WLF BACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 162 F	MINT-£75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY WITH STRAP & MANUAL AS NEW	MINT BOXED £995.00
NIKON F5 BODY	MINT- £325.00
NIKON F5 BODY	EXC++ £179.00
NIKON F90X + MB10 + MP26 DATA BACK ALL BOXED	MINT-BOXED £129.00
NIKON F80 BODY BLACK	MINT- BOXED £195.00
NIKON F80 BODY	MINT- £390.00
NIKON F55 BODY	MINT-BOXED £395.00
NIKON 10.5mm f2.8 "F" IF-ED AF DG FISHEYE LENS	MINT BOXED £395.00
NIKON 10.5mm f2.8 "F" IF-ED AF DG FISHEYE LENS	MINT CASED £395.00
NIKON 28mm f2.8 A/F	MINT £129.00
NIKON 35mm f1.4 "G" AF-S PRIME LENS "UNUSED"	MINT BOXED £945.00
NIKON 35mm f1.4 "G" DX AF-S LATEST LENS	MINT £129.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS	MINT BOXED AS NEW £149.00
NIKON 50mm f1.4 A/F "D"	MINT BOXED £195.00
NIKON 50mm f1.8 A/F "D"	MINT BOXED £95.00
NIKON 50mm f1.8 A/F "D"	MINT £285.00
NIKON 50mm f1.8 "G" AF-S	MINT BOXED AS NEW £125.00
NIKON 60mm f2.8 f1.4 ED AF-S MICRO-NIKKOR	MINT BOXED £325.00
NIKON 160mm f2.8 G DX ED AF-S LATEST LENS	MINT BOXED £465.00
NIKON 24mm f2.8 AF-S ED AF-S	MINT BOXED AS NEW £165.00
NIKON 24mm f2.8 AF-S ED AF-S LATEST NANO GLASS MINT	BOXED AS NEW £165.00
NIKON 27-55mm f3.2 f2.8 "F" IF-ED AF-S + HOOD	MINT BOXED £745.00
NIKON 27-55mm f3.2 f2.8 "F" IF-ED AF-S	MINT CASED £699.00
NIKON 18-35mm f3.5 f4.5 "D" IF-ED AF	MINT-BOXED £325.00
NIKON 18-70mm f3.5 f4.5 "G" DX IF-ED AF-S CASED	MINT+HOOD £149.00
NIKON 18-70mm f3.5 f4.5 "G" DX IF-ED AF-S	MINT BOXED £165.00
NIKON 18-200mm f3.5 f5.6 "G" DX ED AF-S VR	MINT BOXED AS NEW £325.00
NIKON 18-200mm f3.5 f5.6 "G" DX ED AF-S VR II LATEST	AS NEW £325.00

Canon PROFESSIONAL DEALER "ALL UK STOCK"

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£40 10-22 £85 70-200 f4 IS £60 17-55 £60 600EXRT £50 G1X £30 G15 £20 S110

EOS1DX	£4,849	EOS 6D Body + Free 32GB	£1,499	70-200mm f4 IS	£1,039	24mm f2.8 IS USM	£469
5D MKIII body + Free GRIP	£2,326	EOS 6D + 24-105L + free card	£2,049	70-200mm f2.8 IS II	£1,849	300mm f4 IS	£1,249
5D III + 24-105 f4 IS + free card	£2,977	EOS 6D + 24-70 f4L free card	£2,495	70-200mm f2.8	£1,095	300mm f2.8 IS II	£5,499
5D MK III body + BG-E11 Grip	£2,326	EOS 700D + 18/55 IS II	£599	70-300 f4-5.6 IS	£1,299	400mm f2.8 II IS	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£539	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
EOS 7D v2	£1,079	10-22mm EFS	£499	TSE 17mm f4	£2,049	500mm f4 II IS	£7,599
EOS 7D + BG-E7 Grip	£1,124	16-35mm f2.8 II	£1,249	TSE 24mm f3.5 II	£1,799	600mm f4 II IS	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£689	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	10,999
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£379	50 f1.4 USM	£315	430EX II Speedlite	£209
Pixma Pro 100 CASHBACK	£419	18-200mm EFS IS	£445	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1 CASHBACK	£649	24-70mm f2.8 II	£1,849	85mm f1.2 II	£1,879	Powershot G15	£339
70D Body IN STOCK	£1079	8-15mm f4 Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£439
70D + 18-135 IS STM Lens	£1399	70-200mm f4	£559	100mm f2.8 MacroIS	£779	Powershot S110	£279

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D4 + 70-200 f2.8G AFS VR II	£5,658	18-300mm G ED VR DX	£689	85mm f1.4G AFS	£1,169
D4 + 24-70 f2.8G AFS	£5,298	10 - 24mm f3.5-4.5 G AFS DX	£639	85mm f1.8G AFS	£379
D4 + 14-24 f2.8G AFS	£5,398	16-85mm f3.5-5.6G AFS VR	£449	300mm f4 AFS VR	£1,049
D600 Body	£1,365	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,849
D800 + 24-120mm f4G VR	£2,724	18-35 f3.5/4.5 AFS VR	£549	200mm f2G AFS VR II	£3,899
D800 + 24-70 f2.8G	£3,134	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£3,999
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599	400mm f2.8G AFS VR	£6,499
D800E + 24-70 f2.8G AFS	£3,372	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,799
D800E + 14-24 f2.8G AFS	£3,472	24-120mm f4G AFS VR	£829	600mm f4G AFS VR	£6,999
D7100 Body	£839	28 - 300mm G AFS VR	£689	800mm f5.6G AFS VR	£15,599
D7100 + 18-105 VR	£999	70-200mm f2.8G AFS VR II	£1,629	2x TC-20 E III Converter	£365
D7000 + 18-105	£739	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319
D7000 Body	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479
D5200 + 18-55 VR	£579	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED	£1,419
D5100 + 18-55 VR	£399	10.5mm f2.8G DX	£569	S8910 Speedlight	£349
D3200 + 18-55 VR	£379	24mm f1.4G AFS	£1,489	S8700 Speedlight	£229
D3100 + 18-55 VR	£299	35mm f1.4G AFS	£1,329	S8-R1 Macro flash	£409
F6 Body	£1,530	35mm f1.8G AFS DX	£155	S8-R1C Commander kit	£549
D3X Body	£4,999	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£269
MB-D12 Grip	£289	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR	£629
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HASSELBLAD

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H4D-40 + 80mm	£14,567
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New H5D-200 Body set	£32,295
H5D-50 Multi Shot body	£25,895
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CFV-50 for 500 series	£10,995
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50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
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Small Travel Pak Kit	£495	Bowens 200/200 Travel Pak	£839
500R / 500R / 500R Tx Kit	£1,449	Phone for Accessories	
500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
Large Travel Pak Kit	£560	Travel Pak - Large	£560
500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272
750/750 PRO Tx Kit	£1,320	Fresnel 200 Spot	£520
2 Year Guarantee		Pulsar Tx + B/Trigger card	£129
750/750/750 PRO Tx Kit	£1,999	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica

S Body	£15,995
S Body + 70mm CS Lens	£19,995
M body NEW	£5,100
NEW Leica C	£549
NEW Leica X Vario	£2,150
M Monocrom	£5,895
50mm f 0.95 Noctilux - Blk	£7,650
28mm f2 Summicron - Blk	£2,850
35mm f2 Summicron - Blk	£1,999
50mm f1.4 Summilux - Blk	£2,800
50mm f2 Summicron	£1,564
X2 Black or Silver	£1,356
Leica V-Lux 4	£639
D-Lux 6	£529
EVF2 Viewfinder	£380

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SIGMA Tokina Nikon/Canon fits

SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£459
SIGMA 12 - 24 mm f 4.5/ 5.6 EX II	£669
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£899
SIGMA 120-400mm DG OS	£649
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS nikon	£949
SIGMA 85 f1.4 EX DG HSM	£669
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11 - 16mm f2.8 ATX MK II	£599
Tokina 12-24mm f4 II ATX ProDX	£495
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16 - 28mm f2.8 ATX Pro FX	£775

ZEISS ZF.2 for Nikon ZE Canon, ZM Leica

15mm f2.8 ZF.2/ZE NEW	£2,150
135mm f2 ZF.2/ZE NEW	£1,599
21mm f2.8 ZF.2/ZE	£1,380
25mm f2.8/Nik ZF.2	£756
28mm f2 ZF.2/ZE	£940
35mm f1.4 ZF.2/ZE	£1,380
35mm f2 ZF.2/ZE	£818
50mm f1.4 ZF.2/ZE	£532
85mm f1.4 ZF.2/ZE	£940
50mm f2 Makro ZF.2/ZE	£940
100mm f2 Makro ZF.2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
35mm f2 Biogon ZM	£770
50mm f1.5C Sonnar ZM	£859

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190 XProB	£109	804 RC2 head	£53
190 CXPro 3	£225	808 RC4 head	£102
190 CXPro 4	£232	410 head	£147
055 XProB	£119	701 HDV	£86
055 CX Pro 3	£253	MVH502AH	£140
055 CXPro 4	£259	303 Plus	£299
460 MC head	£68	303	£269
494 RC2 head	£45	324 RC2	£89
		327 RC2	£127
		468MGR2C	£191
		468 MGRCO	£191
		300N	£123



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Hasselblad Flexlight 343	£2495	Bronica ETRS 250mm f5.6	£175	Sigma 300-800mm f5.6 Nikon	£2495	Canon EOS 1D MKII body	£695
H1 + 150mm HC + 120 back	£2250	Bronica ETRS 400mm f4	£150	Nikon 80-400mm f4.5-5.6 VR	£749	Canon EOS 1DS MKII body	£795
28mm HCD Lens	£2500	Fuji ASK 4000 Printer	£1849	Nikon FS body Boxed	£395	Canon EF 500mm f4L IS USM	£3995
120mm Macro HC Lens	£1695	Nec 30 inch Monitor	£1095	Nikon AFS 18-200mm VR II	£459	Canon EF 70-200mm f2.8 IS II	£1495
150mm HCN Lens	£1295	Leica Apo Televid 77 comp	£1249	Nikon AFS 18-200mm VR II	£275	Canon EF 100-400mm f4L IS USM	£895
Hasselblad HTS Adapter	£3,995	Ultravid 8 x 32HD NEW	£1429	Nikon 24-120mm f2.8 f5.6 VR	£699	Canon EF 200mm f2.8L II	£549
HCD 35-90mm Lens	£895	Ultravid 10x42HD NEW	£1586	Nikon 20-35mm f2.8	£349	Sigma EF 500DG S1 Flash E05	£89
H1.7X Converter	£225	Fuji ASK 4000 Printer	£1495	Sigma 12-24mm DG HSMNikon	£895	Canon EF 300mm f4L IS USM	£875
Hasselblad Film Magazine	£350	Nikkor 15mm f3.5 AIS	£1850	Tokina 11-16mm f2.8 Nikon	£349	Canon EOS 3 body + case	£175
Hasselblad 50mm CT	£150	Nikkor AFS 16-35mm f4 VR	£695	Sigma 70mm f2.8 EX DG Nikon	£229	Canon EOS 1D body + case	£195
Hasselblad A12	£295	Nikon D800E body	£1175	Sigma 18-50mm f2.8 DC Nikon	£179	Tokina 12 24mm f4 DX Canon	£275
Hasselblad 150mm CF Lens	£175	Nikon D700 body	£995	Tamron 28-75 f2.8 XR Di Nikon	£195	Canon EF 28-135mm IS USM	£225
Rollei 6000 Film Magazine	£395	Nikon D300 body	£395	Nikkor AFS 17-55mm f2.8G	£595	Sigma EF 500DG S1 Flash E05	£89
Hasselblad HM - 16-32 Mag	£495	Nikkor AFS 24mm f1.4G	£945	Voigtlander 58mm f1.1 Nikon	£1195	Canon EF 75-300mm IS USM	£225
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Mamiya 645 105-210mm	£195	Nikkor 15mm f3.5 AIS	£995	Sekonic LS38 - Spot attach	£249	Canon EF 60mm f2.8 Macro	£275
Mamiya 645 105mm f2.8	£179	Nikkor 35mm f1.4G Ex Demo	£1095	Sigma 10-20mm f4-5.6 Nikon	£125		
Mamiya 645 210mm f4	£595	Nikkor 12-24mm f4 AFS DX	£595		£945		

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Flex TT5 CE Canon	£149
1xMini 2xFlex Canon	£419
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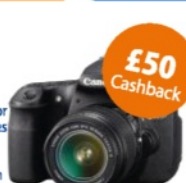


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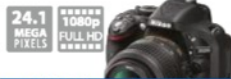
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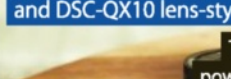
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MEGA
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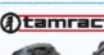
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Rotary prism	Teleplus 2x DG conv	£499	503CXI chrome body	£499	D300 body	£149	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
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Speed Grip E	A12 latest blk/chr	£199	A12 latest blk/chr	£199	MBD-20 box	£49	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
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BRONICA SQx 6x7 USED	120 845V box	£39	120 845V box	£39	Pro S Polaroid back	£49	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQAI complete	15-30 F3.5/5.6 EX DG	£199	503CXW winder box	£249	50 F4.5 C	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQAI body	18-250 F3.5/5.6 DC OS	£199	50 F4.5 black T	£299	55 F4 C	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQB + 80 + RPH	30 F1.4 DC HSM A	£399	250 F4 FE M-box	£599	65 F4 C	£399	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
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110 F4 PS macro	35 F1.4 DC A M-box	£349	35 F1.4 DC FLE	£299	180 F4.5 KL M	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
135 F4 PS macro	50-200 F3.5/5.6 DC	£49	50 F4 CF	£499	180 F4.5 C	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F3.5 S	50-500 F4.5/5.6 DG OS	£599	50 F4 black T	£299	250 F4.5 KL M-box	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F4 PS	50-500 F4.5/5.6 EX	£549	60 F2.8 CF M	£499	45mm tube SD M	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x F5.5 PS M-box	50-500 F4.5/5.6 EX	£449	150 F4 CF	£549	Ext tube 2x	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x PS converter M-box	70-200 F2.8 EX DG II mac/249	£119	150 F4 CF	£549	MAIYTA RB 6x7 USED		45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x PS converter M-box	70-200 F4.5/5.6 APO DG	£119	150 F4 CF	£549	Pro SD + 127 KL	£599	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
20 RPH	70-200 F4.5/5.6 APO DG	£119	150 F4 CF	£549	Pro S + 90 F3.8	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Waist level finder	100-300 F4 EX DG	£449	150 F4 CF	£549	+ 120 RPH	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Plain Prism S Boxed	105 F2.8 EX DG	£319	150 F4 CF	£549	Pro S body	£149	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQ AE prism	120-400 F4.5/5.6 DG OS box/499	£199	150 F4 CF	£549	Pro S body	£149	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
AE Prism Early	170-500 F5.6/3	£399	150 F4 CF	£549	WLF	£79	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
ME Prism Finder	500 F5.6 EX DG	£349	150 F4 CF	£549	Chimney	£79	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Meta SCA 386	500 F5.6 EX DG	£289	150 F4 CF	£549	120 845V box	£39	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
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SQAI Motorwinder	OTHER CAFE USED		150 F4 CF	£549	55 F4 C	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Speed Grip S	CZ 35 F2 ZE box	£479	150 F4 CF	£549	65 F4 C	£399	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
BRONICA SX 6x7 USED	TAM 18-250 F3.5/5.6	£179	150 F4 CF	£549	90 F3.5 KL	£299	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
110 F4 PS macro	TAM 18-250 F3.5/5.6	£179	150 F4 CF	£549	180 F4.5 KL M	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
135 F4 PS macro	TAM 18-250 F3.5/5.6	£179	150 F4 CF	£549	180 F4.5 C	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F3.5 S	TAM 28-200 XR DI	£299	150 F4 CF	£549	250 F4.5 KL M-box	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F4 PS	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	45mm tube SD M	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x F5.5 PS M-box	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Ext tube 2x	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
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Plain Prism S Boxed	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	+ 120 RPH	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQ AE prism	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Pro S body	£149	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
AE Prism Early	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Pro S body	£149	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
ME Prism Finder	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	WLF	£79	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Meta SCA 386	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Chimney	£79	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Lens Hood 65-80	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	120 845V box	£39	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Pro shade S box	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Pro S Polaroid back	£49	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
SQAI Motorwinder	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	50 F4.5 C	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
Speed Grip S	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	55 F4 C	£199	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
BRONICA SX 6x7 USED	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	65 F4 C	£399	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
110 F4 PS macro	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	90 F3.5 KL	£299	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
135 F4 PS macro	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	180 F4.5 KL M	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F3.5 S	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	180 F4.5 C	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
150 F4 PS	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	250 F4.5 KL M-box	£249	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x F5.5 PS M-box	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	45mm tube SD M	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
2x PS converter M-box	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	Ext tube 2x	£99	45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		
20 RPH	TAM 300 F4.5/5.6 VC	£299	150 F4 CF	£549	MAIYTA RB 6x7 USED		45-200 F4.5 FA M-box	£249	45-200 F4.5 OIS	£199		



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D88, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	S22, SX125/130, SX420W/425W/445W, BX305F
T0870 Gloss	£7.99 11.4ml	Check Website.	Fox Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FWD, BX635FWD/BX925FWD/BX935FWD, B42WD
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kifisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	High Capacity Fountain Pen Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Home XP300, XP102, XP202, XP205
T1292/3/4, each	£10.99 7ml	£4.49 13ml	XP302, XP305, XP402, XP405
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Daisy Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Home XP300, XP102, XP202, XP205
T5591-6, each	£13.99 13ml each or £74.99 set of 6		XP302, XP305, XP402, XP405
T5801-9, each	£41.99 80ml each or £329.99 set of 8		High Capacity Daisy Inks
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.16 Black	£7.99 5.4ml	£4.99 18ml	Elephant Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Expression Photo XP750, XP850
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	Polar Bear Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Premium XP600, XP605, XP700, XP800
No.18 Black	£7.99 5.2ml	£4.99 18ml	High Capacity Polar Bear Inks
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



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BC16 PC/PMR/G 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
CL1525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£14.99
PG512 Black 18ml	£13.99
PG540XL Black 21ml	£12.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

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CL142 Set of 8	£79.99
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PG19 Set of 10	£89.99
PG129 All colours, 36ml, each	£22.99
PG129 Set of 12	£269.99
PG172 All colours, 14ml, each	£10.99
PG172 Set of 10	£99.99
PG1520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£4.99
PG1520/CL1521 Set of 5	£46.99
PG1525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PG1525/CL1526 Set of 5	£46.99
PG1550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PG1550/CL1551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 11ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

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No.57 Colour 24ml	£12.99
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No.301XL Colour 18ml	£16.99
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No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.307 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
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No.901 Colour 9ml	£14.99
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No.27 Colour	£11.99
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No.32 Black	£9.99
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No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£22.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£19.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

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Smooth Pearl 290g, 7x5, 100 sheets		£17.99
Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
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BATTERIES

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DMW-BCJ13 for Panasonic	£19.99	
DMW-BCK7 for Panasonic	£19.99	
DMW-BLB13 for Panasonic	£19.99	
DMW-BLE9 for Panasonic	£14.99	
DMW-BMB9 for Panasonic	£24.99	
D-Li50 for Pentax	£12.99	
D-Li90 for Pentax	£12.99	
D-Li109 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII	£99.99
For Canon 5DMkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£69.99
For Canon 450/500D	£99.99
For Canon 550D	£69.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

£49.99

£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon	

The U.K.s Largest Used Equipment Specialist

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mm F2.8 EX DN.....	
mm F1.8 OSS.....	
210mm F4.5-6.3 OSS.....	
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QBM - Sony NEX Lens Mount Adapter.....	
ECF1 Fisheye Converter.....	
ECU1 0.75 Wide Converter.....	

1100D + Non Canon Grip
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1D MkIII Body Only..... E-

1D MKIV Body Only.....	
1DS Body Only.....	
20D + BG-E2 Grip.....	
20D Body Only.....	E
300D Body Only.....	E
30D + BG-E2 Grip.....	E
30D Body Only.....	E+ / E
350D Body Only.....	
400D + BG-E3 Grip.....	

40D + BG-E2 Grip	
40D + BG-E2N Grip	
40D Body Only	E+ / E
5D + BG-E4 Grip	
5D Body Only	E
5D MKII Body Only	E++ / Mint
7D Body Only	E++ / Mint
M + 18-55mm	
M + 22mm F2	Mint
S5 Pro Body Only	E
Pro Body Only	
Pro Body Only	

SL2 Black Body Only	
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7D Grip	
ON D100 + MB-D100 Grip	
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Body Only	E+ / E
Body Only	E
Body Only	E+ / E
Body Only	E++ / Mint-2
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0 Body Only	
Body Only	E+ / Mint
MPUS E3 Body Only	E+ / Mint
+ 14-45mm	

0 + 14-42mm
 0 + 14-42mm
 TAX "st" D + D-BG1 Grip
 18-55mm
 Body Only
 Black Body Only
 Black Body Only
 L + 18-55mm
 S + 18-55mm
 MA SD15 + 17-50mm F2.8 EX DC
 4 + 18-50mm
 4 Body Only
 18-50mm + 55-200mm
 + 24-70mm
 Body Only
 Y A77 Body Only

0 Body Only.....
0 + 18-70mm.....
0 Body Only.....

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mate 70.....
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IB + TC35 flash	
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See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help



Leica IIIa - Black	Unused	£189
Leica M3	Unused	£189
LX - Chrome	E++	£349
LX Walter Zapp Edition	Mint	£499
Model 1 Riga	E++	£350
Nikon 28T Black	E+ / E++	£399 - £449
AF-230	Unused	£229
AF240SV	E++	£229
Leica Teuch Zoom 70W	E++	£229
RD	Unused	£249
RD2	Unused	£249
RF	E+ / Unused	£229 - £249
RF10	Unused	£229
RF2	Unused	£249
TW Zoom	E++	£229
TW20	Unused	£229 - £249
Zoom 300	Exc / E++	£115
Zoom 310 AF OD	E++ / Unused	£229 - £249
OLYMPUS Databack 100	Unused	£249
L1 Limited Edition	Unused	£249
L1 Quartz Date - Black	Unused	£129
Mju	E++	£35
Mju II Zoom 80	E++	£35 - £39
Mju II 80	Exc	£49
Mju Panorama	E++	£49
Mju V compact	E++	£59
Superzoom 105	Unused	£49 - £69
Tri 35	E++	£35
Tri MP	Unused	£115
XA + A11 Flash	E++	£69
XA + A16 Flash	E++	£79
XA compact	E++	£59
XA1 + A6m Flash	E++	£59
XA2 compact	E++	£119
ROLLEI 35 Chrome	E+ / E++	£149 - £199
35 Chrome - German	E+ / E++	£189 - £249
35 Classic - Platinum	Unused	£350
35S Gold	Mint / Unused	£749 - £799
35T Black	E++	£125
835 Chrome	E++	£49
x70 Zoom	E++	£39

Fuji Medium Format		
GA 4 Lenses	E++	£1,499
GW70 MKII	E++	£699
G617 Panoramic	E++	£1,199



GX617 + 105mm	E++	£1,799
GX617 + 90mm	E++	£1,999
GX680 MK1 Complete	E++	£499 - £599
GX680 MKII Complete	E++	£599
105mm F8 (GX617)	E++	£199
135mm F5.6 GX (680)	E++	£149
150mm F4.5 GX (680)	E++	£169
150mm F4.5 GX (680)	E++ / Mint	£249 - £399
180mm F5.6 GX (680)	E++ / Mint	£199 - £219
180mm F5.6 GX (680)	E++	£199
180mm F8 Soft Focus (680)	E++	£499
210mm F5.6 GX (680)	E+ / E++	£139 - £169
105mm Finder (GX617)	E++	£189
120 Insert (680)	E++	£125
64.5 Screen (680)	E++	£125
64.5cm Format Mask (680)	E++	£229
64.5cm Focus Screen (680)	E++	£229
67cm Focus Screen (680)	E++	£229
Bellows Hood (680)	Mint	£89
Focus Screen B (680)	Mint	£229
GA Flash Bracket	E++	£29
Instant Film Holder MK1 (680)	E+ / E++	£45 - £99
Instant Film Holder MK2 (680)	E+ / E++	£45 - £99
MkII Mag + 220 Insert (680)	Exc / E++	£49 - £89
MkII Mag + 220 Insert (680)	E+ / E++	£35 - £125
MkII Mag + 220 Insert (680)	E+ / Mint	£39 - £79
Remote Release MK1 (680)	E++	£39

Gadget Bags - Backpacks		
KATA Backpack HB207 Hiker	E++	£139
Lite-48 BK	Unused	£49
R104 Backpack	E++	£89
LOWEPRO CompuDay Photo 250 - Black	E++	£129
CompuRover AW	Mint	£55
Dryzone 200 - Yellow	E++	£169
Flipside Sport 15LAW	E++	£69
Mini Trekker AW - Green	E++	£119
Mini Trekker Classic	E++	£119
Nature Trekker AW	E+ / E++	£79 - £139
Nature Trekker AW - Green	E++	£79
Nature Trekker AWII	Exc / E+ / E++	£119 - £199
Orion Trekker	E++	£115
Photo Trekker	E+ / E++	£39 - £44
Phototrekker - Grey	E++	£39
Phototrekker AW	E++	£89 - £99
Phototrekker AWII	E++	£89 - £99
Phototrekker Classic - Green	E++	£59
Primus AW - Arctic Blue	E++	£39
Pro Trekker 400AW - Green/Black	E++	£149
Pro Trekker AW	E+ / E++	£99 - £129
Rover AW - Black	E++	£49
Rover AWII	E++ / Mint	£39 - £49
Rover Light	E++	£49
Rover Plus AW - Black	E+ / E++	£49 - £59
Slingshot 100 AW	E++	£29
Slingshot 102 AW	Mint / Mint	£35 - £39
Slingshot 200AW	E++ / Mint	£29 - £39
Slingshot 202 AW	E++	£69
Slingshot 300	E++	£39 - £49
Slingshot AW300	E++	£39
Super Trekker	E++	£119
Super Trekker AWII	E++	£149
Versapack 200 AW - Black/Grey	Mint	£39
TAMRAC Adventure 6 Rucksack - Grey	E++	£35
Aero Speed Pack 75 Backpack	E++	£35

Evolution 8 Sling Backpack	E++	£79
Expedition 4x - Black	E++	£59
Expedition 5	E++	£79
Expedition 6x - Black	Mint	£94
Explorer 2 - Black	Mint	£20
Extreme Backpack	E++	£34
Trolley Bag	E++	£59
Velocity 9	E++	£29

GADGET Bags - Shoulder

BILLINGHAM 107 Fibre Nylon - Black	E++	£169
225 Khaki - Nylon	E++	£75
445 Khaki Canvas	E++	£159 - £199
445 Tan	E++	£169
550 Khaki Canvas	E++	£169
Avea 6 - Black	E++	£25



Hadley Large Black / Black	E++	£89
Hadley Pro Khaki / Tan	E++	£89
Medium Initial	E++	£39
Small Khaki/Nylon Bag	E++	£49
The Basics Holdall - Medium	E++	£49
CRUMPLER Laptop Holder	E++	£15
Lolly Pop + Tube 0 Lager L & S	E++	£49
Medium Shoulder Bag	E++	£35
Messenger Boy 2500	E++	£15
Very Busy Man	E++	£49
KATA CC191 Holdall	E++	£49
Digital Case DC443	E++	£25
E890 digital Body + Lens sleeve	E++	£25
Elements Cover E702	E++	£25
H12 Holster	E++	£49
K1212 Bag	E++	£19
Leica 441 Digital Case	E++	£25
Leica 445 DL	Mint	£25
Multi Case MC61	E++	£119
S312 Sling Bag	Unused	£23
Bumblebee 210DL	Mint	£89
Shoulder Bag EXOT Small	E++	£39
LOWEPRO Classified 140 AW - Black	E++	£59
Commercial AW	E++	£49
Compact AW	E++	£49
Elite AW - Black	E+ / E++	£35 - £39
F1160 - Black	E++	£19
Lens Trekker 600AW	E++	£89
Lumina Belt-pack	E++	£15
Mini AW	Mint	£15
Nova 160 AW - Black	E++	£25
Nova 4 - Black	E++	£15
Omni Pro Bag	Mint	£59
Omni Traveller	E++	£59
Orion AW - Black	E++	£15
Orion II Belt Pack	E++	£20
Pro Mag 24W - Green	E++	£25
Specialist 85AW	E++	£49
Tropisols	E++	£25
Think Tank Airport Acceleration V2	E++	£149
Retrospective 10	E++	£69
Speed Racer	Mint	£30
Urban Disguise 35	E++	£65
Domke P2 Original	E++	£129
F7 Bag - Black	E++	£119
Tested P55 Holdall	E++	£49
P890C Pro Digital Metropack	E++	£79
Waist Bag	E++	£10
Tamrac Daypack	E++	£15
Digital 5604 Bag	E++	£119
Large Black Holdall	E++	£79
Large Gadget Bag	E++	£35
Large Shoulder Bag	E++	£75
Pro System 24	E++	£49
Shoulder Bag	E++	£15
Superlight 5 Holdall	E++	£25
System 6 - Black	Mint	£39

Hasselblad H

H30II Complete (50MP)	E++	£3,949
H2 Complete	E++	£1,989
H1 Body + AE Prism + Magazine	E++	£1,989
H1 Body Only	E++	£689
50-110mm F3.5-4.5 HC	E+ / E++	£1,850 - £1,950
120mm F4 HC Macro	Mint	£1,799
1.7x Converter	Mint	£995
100mm F8 Polaroid Map	E++	£79
HVM Magnifying Hood	Mint	£249
Z finder	E++	£149
77mm MC Circular Polariser	Mint	£89

Hasselblad V

202FA Chrome Body	E++	£789
Arc Outfit	E++	£2,250
Flex Outfit	E++	£1,299
SWCM Complete	E++	£1,399
SWC Body + Finder	E++	£1,199
SWC Complete	E++	£999
503CW Chrome Body Only	E++	£549
503CW Complete	E++	£1,999
503CW Blue/Gold Edition	Unused	£3,999
500C Complete	Exc	£449
30mm F3.5 CF Fisheye	E++	£2,799
30mm F4.5 Macro	E++	£499
45mm F4.5 Apo Grandagon	E++	£389
50mm F8 Black	E++	£499
50mm F4 C Black	E++	£249
50mm F4 C Chrome	E++	£229
50mm F4 CF	E++	£299 - £349
50mm F4 CF Elite	E++	£399
50mm F8.5 Black	Unused	£2,999
80mm F2.8 CF	E++	£349
120mm F4 CF Macro	Exc / E++	£449 - £689
135mm F5.6 C Macro	E+ / E++	£189 - £349
135mm F5.6 S Planar	E+ / E++	£199 - £249



140-280mm F5.6 C Black	E++	£699
150mm F4 C Black	E+ / E++	£199 - £299
150mm F4 CF	Exc / E++	£199 - £389
200mm F5.6 C Black	E+ / E++	£199 - £749
250mm F5.6 C Chrome	E+ / E++	£199 - £249
250mm F5.6 CF	E++	£349 - £399
250mm F5.6 CF Super Achromat	E++	£1,999
350mm F5.6 CF	E++	£749 - £849
Extension Tube 16	E++	£35
Extension Tube 32E	E++	£59
Extension Tube 55	E+ / E++	£30 - £35
Extension Tube 56	E++	£29
HC Prism	E++	£39
H1 Prism	E++	£39
N2 Prism	E++	£45
PM Prism	E++	£129
PM5 Prism	E++	£249
PM90 Prism	Exc / E+ / E++	£129 - £159
Sports Finder (Hood Fitting)	E++	£15
Sports Viewfinder	E++	£15
Standard Screen	E+ / E++	£12 - £15
A12 Chrome Mag	E++	£79 - £99
A12 Chrome Mag	As Seen	£99
A12 TCC Black Mag	E++	£149
A16 Chrome Mag	E++	£25
A24 Black Mag	E+ / E++	£49 - £129
A24 Chrome Mag	Exc / E++	£39 - £129
A24 TCC Black Mag	E++	£139
E24 Black Mag	E+ / Mint	£169 - £199
SCA390 Flash Adapter	As Seen / E++	£20 - £79
SCA3902 Flash Adapter	Mint	£45
Trippod Quick Coupling S	E++	£25
2x Converter	E++	£249
77mm SkyUV Filter	Mint	£49
95mm UV/Sky	E++	£65
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Bay 60 Softar 2	E+ / E++	£15 - £35
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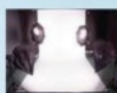
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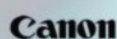


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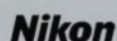


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Photography, like any story, is perfect for delivering a message, but if your pictures don't have a story to tell what exactly are they about?

VICTORS, notoriously, write the histories. Well, usually, although if the victors were not famed for their literary prowess, and if the losers outlast them, we can get some very strange perversions of what actually happened. Much of what we 'know' about the Mongols comes from the Chinese and the Persians, both of whom were soundly defeated, and therefore demonised the superior armies that trashed them.

Once we accept that victors write the histories, it is not much of a leap of the imagination to the concept that histories are written only by people who can read and write reasonably convincingly. The most impressive example of this is summed up in just two words, the name of a species, created by that species: *Homo sapiens*. It comes from the Latin *homo*, a man, and *sapiens*, wise. Yes, well.

More and more biologists are, however, coming over to the view that we are of the genus (not genius) *Pan*. Chimpanzees are *Pan troglodytes* (unconvincingly, 'cave dwelling'); bonobos are *Pan paniscus* (the 'little Pan'); and mankind, according to this taxonomy, is merely the third chimpanzee, *Pan narrans*, the 'story-tellers'.

The idea that we are closer to the Great Apes than we like to think is hardly new. I was exposed to it in the 1960s by Frank Jeffrey, my biology teacher in the sixth form. He added the twist that humans are neotenous – that is to say, we are able to breed before we reach what, in most species, is physical maturity. When I get out of the bath and look at myself in the mirror, I am reminded of this: I look a great deal more like an adult male chimpanzee or (as I like to think of it) a gorilla than I did in my teens and twenties.

Enough taxonomy, though. If we are story-tellers, what are the stories we tell? And why? Arguably, 'why' is easier to explain. A story, a narrative (hence *narrans*) is easier to remember than a string of random and literally inconsequential facts – even when it is a string of random and literally inconsequential fantasies or inventions. Do we really believe that Aesop could see into the mind of a fox, or understand its language, when he wrote the fable about the sour grapes? Jokes, too, depend upon narratives. Consider the story of the

fellow who goes into a bar he has long frequented, and finds a lion serving the drinks. The lion says, 'What's the matter? Have you never seen a lion behind a bar before?' And the man replies, 'No, it's not that. I just never thought that the hippopotamus would sell up.'

Jokes are the perfect illustration of the power of narrative. Admittedly, they depend on twisting the narrative, so we don't get the answer we expect, but arguably, this is the strongest argument for the primacy of narrative. A joke normally depends on our constructing our own narrative in accordance with what we are told, and then having our expectations overthrown, or on our going along with a hitherto plausible narrative, without necessarily foreseeing the end, and then being fed something unexpected. Shakespeare goes into

a bar, and the barman says, 'Sorry, I can't serve you. You're bard.' The narrative needn't even make logical sense. After all, how many talking lions have you met? The answer is that you don't know. Just because

they've never talked to you...

At this point, another intellectually undemanding leap of the imagination is to what sort of stories we, *Pan narrans*, tell with our pictures. Do all our pictures, in fact, tell stories? On my website there's a piece about narrative, record and graphic pictures, but in it I admit that the three are not always fully separable. Once we add a caption, of course, the distinction is often muddled still further.

In other words, any story, including a picture, is not a one-way street in which the photographer's (or writer's, or sculptor's, or singer's) version of events is transmitted from the originator to the recipient. Rather, a photograph (like any other story) is a transaction between the photographer and the person seeing it, and there are therefore two stages. The first is getting their attention: people will pay attention only to those things they find interesting, although natural curiosity (monkey, or rather, ape curiosity) ensures that the threshold for 'interesting' is undemanding. After that, it's a question of keeping their interest, and getting your message across. If you don't have a message to get across, even if it's only 'Isn't this pretty?', then what are your pictures about? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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